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SECTION I: AMERICANA

Edited by HARRISON T. MESEROLE, *Pennsylvania State University*.

(70) THE POEMS OF EDWARD TAYLOR. Edited by Donald E. Stanford, with a Foreword by Louis L. Martz. New Haven: Yale University Press, 1960, lxii—543 pp. \$10.00. Reviewed by H. T. MESEROLE, *Pennsylvania State University*.

This one volume contains the largest collection of the poems of Edward Taylor yet to appear in print. All 217 *Preparatory Meditations* are included, as are the doctrinal allegory *Gods Determinations* and fifteen "Miscellaneous Poems," among which is a portion of the recently discovered, unpublished long poem, *Metrical History of Christianity*. Of the total, 133 poems are here published for the first time.

The scholarly apparatus is of the precise and thorough kind that modern critical editions of 17th-century poetry ought to have. Professor Stanford's introduction and two appendixes provide an excellent brief biography of Taylor and an essay on the poet's theology, a history and bibliography of editions of Taylor's poems, diary and letters, an enumeration and description of the contents and locations of Taylor's manuscripts, and a note on the text. The introduction and second appendix conclude with a note on the *Metrical History*. Professor Martz's foreword is the most penetrating and elucidative discussion of Taylor's poetry to appear since critical interest in Taylor was aroused in 1937-1939 by the work of Thomas H. Johnson. By comparing Taylor's achievement with the artistry of George Herbert, whom Taylor often echoes, and by demonstrating how Taylor's poetry accords with the mode of meditation described by Richard Baxter in *The Saints Everlasting Rest*, Professor Martz suggests Taylor's position in literary history as

the last heir of the great tradition of English meditative poetry that arose in the latter part of the 16th century, with Robert Southwell as its first notable example, continued on through the religious poetry of John Donne (and also in those of his secular poems that have powerful religious elements), reached a fulfillment in the *Temple* of George Herbert, went abroad to include the baroque motifs of Richard Crashaw, found another home in Henry Vaughan's uneven but inspired meditations on the "creatures," strengthened the fiber of Andrew Marvell's slender muse, and, so far as England was concerned, died at the death of Thomas Traherne in 1674, with both his prose meditations and their companionate poems unpublished.

Yet Taylor is a poet, Professor Martz adds, "whose conversations with God are spoken in a language that the meditative poet, living in England, would never use . . . this peculiar mixture of the learned and the rude, the abstract and the earthy, the polite and the vulgar."

A convenient Glossary of dozens of Taylor's terms that lie outside the mainstream of the language concludes the apparatus.

Within the scope of a brief review one may only suggest the significance this well documented and carefully produced edition may have for 17th-century specialists. Because it makes available in one volume the reliable full text of Taylor's major poems, it provides the materials for a considered measurement of Taylor's standing as a poet—a measurement unlikely to be seriously altered by study of the full text of the *Metrical History*, not yet in print. One dimension of this measurement seems already clear. Taylor is not to be classed with Herbert. Frequent evidences of awkwardly handled imagery and imperfect music appear throughout the important *Preparatory Meditations*—evidences that suggest rather narrow limits for the American colonial poet's imagination and for the range of his poetic powers. Nevertheless, Taylor's poetry improves as one reads and re-reads it attentively and responds to the passionate sincerity and conscious literary art that shaped it.

Our estimate of Taylor's poetry, then, should perhaps begin with Professor Martz's conclusion: that Taylor created work of "rugged and original integrity. The result helps to mark the beginning of an American language, an American literature."

(71) Emma Louise Shepherd, "The Metaphysical Conceit in the Poetry of Edward Taylor (1644?-1729)," *DA*, XXI, 7 (January 1961), 1942. University of North Carolina, 1960, 218 pp. (Microfilm \$2.85; Xerox \$9.90.)—Following a survey of definitions of "metaphysical conceit" from earliest English criticism to the present, a working definition of the conceit is described as "a complex of metaphors in which a base metaphor is amplified by one or more metaphors using the same subject matter and having the same meaning." Taylor predominantly uses the metaphoric technique in *Gods Determinations* to arrive at either extended or unrelated conceits. Basic conceits occur in one-third of Taylor's poems, which exhibit more metaphoric unity than his other poems, and which are, hence, his most successful poems. General evaluations of Taylor's poetry indicate that the basic conceits are qualitatively two kinds: a chain of amplifications of the base metaphor, or a cluster of synonymous, interchangeable amplifications restating the base metaphor.

(Robert B. Resnick, Springfield College)

(72) George L. Proctor, "Poet in a Wilderness," *TLS* (17Feb61):—Non-biblical qualities of Edward Taylor's poetry are evidence that T's knowledge and experience did not stop with the Bible and that he was not simply a landscape poet.

(73) Jack Lindsay, "Poet in a Wilderness," *TLS* (3March 61):—Compares Edward Taylor to Sir Richard Blackmore, both "plebeian metaphysicals" who use images from the new handi-

crafts and industries to "define natural or divine process," using common materials to show wonders of the universe.

(74) Donald E. Stanford, "Poet in a Wilderness," *TLS* (24 March 1961):—Corrects a misinterpretation of Edward Taylor's "God's Determination": not *glove* but *globe* is correct. "Upon whate Bas was fixt the Lath wherein/ He turn'd this Globe and rigga'd it so trim."

(75) Littleton, William H. "Alexander Whitaker (1585-1617): 'The Apostle of Virginia.'" *Historical Magazine of the Protestant Episcopal Church*, XXIX, (1961), 325-348: A précis of known *vita* about Whitaker, this article also proposes Whitaker as the minister who performed the marriage ceremony between Pocahontas and John Rolfe. It concludes that since only four of Whitaker's writings survive (three letters and one published sermon) Whitaker's fame must lie elsewhere: in the fact that he happened to be in Virginia at the "right time."

(76) Olson, Alison Gilbert. "William Penn, Parliament, and Proprietary Government." *William and Mary Quarterly*, XVIII (1961), 176-195: Traditionally the Whigs have been given credit for saving the proprietary and corporate colonies, but Penn's experience in opposing the proprietary bills largely denies this. Though himself a Whig during the last years of Charles II, Penn turned to the Tories for help to combat the threat to the proprietaries, and mainly because of Tory opposition—from Robert Harley, the Earl of Nottingham and his brother Heneage Finch, Sidney Godolphin, and others—the proprietary bills did not pass. SLAVERY.

(77) Scott, Kenneth. "The Slave Insurrection in New York in 1712." *New-York Historical Society Quarterly*, XLV (1961), 43-74: On New Year's Day (March 25) 1712, some Cormantine and Pawpaw Negroes burned Peter Vantilborough's outhouse in the East Ward, New York City, and killed or wounded 21 citizens. Thirty-nine slaves were indicted for murder or as accessories; 25 were convicted and executed. The revolt led to the passage on 10 Dec., 1712, of "An Act for Preventing, Suppressing, & Punishing the Conspiracy & Insurrection of Negroes, & Other Slaves," (replaced in 1730 by an even stricter law) and to a general curfew law regulating Indian and Negro slaves. Modern investigation reveals, however, that some of the Negroes were unjustly convicted at a moment of general panic. This article contains names of slaves accused and brief summaries of the histories of their respective cases, and a list of the citizens killed.

(78) Jordan, Winthrop D. "The Influence of the West Indies on the Origins of New England Slavery." *William and Mary Quarterly*, XVIII (1961), 243-250: Because the first Negroes arrived in New England about 1638, at the same time as brisk trade developed between N.E. ports and the West Indies, and because many white settlers migrated from the Islands to N.E. (1,200 from Barbados alone between 1643 and 1647), the idea that the Negro was a man one might naturally hold in lifetime slavery may have come to N.E. from the West Indies, where economic conditions provided fertile soil for growth of such a view.

(79) Beall, Otho T., Jr. "Cotton Mather's 'Curiosa Americana' and the Boston Philosophical Society of 1683." *William and Mary Quarterly*, XVIII (1961), 360-372: Thirteen letters dated 1712 in the "Curiosa" (1712-1724) represent Mather as the foremost American gatherer and disseminator of the new scientific knowledge during his time, and best reveal the activities of the 1683 Society, because in these letters is concentrated evidence that Mather was drawing his information from materials readily available and predominantly of 17th century origin. Moreover, this evidence suggests that the 1683 Society continued to function until 1687 and that its interests, and possibly its collections, were not inferior to what interested the elite of the learned world of the time. This illustrated article gives the date and a précis of each letter.

(80) Morgan, Edmund S. "New England Puritanism: Another Approach." *William and Mary Quarterly*, XVIII (1961), 236-242. Historians treat N.E. Puritanism as a monolithic system of doctrines, whose keepers tolerated no diversity. Actually, the system fostered diversity. A method, scarcely tried as yet, of examining this diversity would be to study thoroughly the records of a large number of towns (records of town meetings, proprietors' meetings, tax lists, records of births, marriages, deaths, baptisms, admissions to communion, et al), and with such information to test our current assumptions. This article contains a sample exploration of the records of the number of men and women admitted to full communion in N.E. churches after 1650. In the towns examined, at these times, church membership evidently held greater appeal for women than for men. The article concludes: "The study of local records will never be a substitute for the history of ideas. But the intellectual history of Puritanism might be enriched by the information that can be gleaned from such untapped sources."

(81) Perry, Thomas W. "New Plymouth and Old England: A Suggestion." *William and Mary Quarterly*, XVIII (1961), 251-265. The Pilgrims' feelings of loyalty to England survived their flight to Holland, were important in their decision to come to America, and played a significant part in the Plymouth Colony's internal politics. Thus, the Pilgrim story is an "American" one only in retrospect, and we must remember that the Pilgrims, like the Jamestown gentlemen, were Englishmen, and thought of themselves as such.

(82) Eccles, W. J. "The History of New France According to Francis Parkman." *William and Mary Quarterly*, XVIII (1961), 163-175. Parkman's historical imagination, thorough use of sources, and skill as prose stylist made his study of New France extremely valuable. Yet it might almost be said that he did his work too well, insofar as it gave rise to the belief among English-speaking historians that Parkman had said all that needed to be said about the history of New France, and that there was no need for further research. The article concludes: "It is to be hoped that . . . Parkman's works . . . will be consulted more by the student of American literature or historiography than by the student of history."

(83) Hall, Michael G. "Some Letters of Benedict Leonard Calvert." *William and Mary Quarterly*, XVII (1960), 358-370. Texts of ten letters [Brit. Mus. Loan Ser. 29, Box 129, sec. 2] from Benedict Calvert to Robert Harley, Lord High Treasurer; two from BC to Mr. Lawton, Harley's secretary; and one from BC to his father Charles Calvert. Included also are three letters of Charles Calvert, two to BC and one to Harley. Dates are all 1713-1714, and the letters bear on the struggle of the Calverts to regain control of the colony of Maryland.

(84) Wheeler, Robert G. "The House of Jeremias van Rensselaer, 1658-1666." *New-York Historical Society Quarterly*, XLV (1961), 75-88. Before 1650, housing in New Netherland was makeshift and primitive, primarily of wooden construction. Marking the transition from wood to brick and stone was the home begun in 1634 by Jacob Albertsz Planck, reconstructed successively by Arent van Curler (1641), Brandt Aertsz van Slichtenhorst (1650?), Jan Baptist van Rensselaer (1652), and Jeremias van Rensselaer (1658). The house was destroyed by the break-up of river ice in 1666. The article gives full descriptions and accounts of the plans for reconstruction and layout of grounds. Illustrated.

(85) Davis, Richard Beale, ed. "A Sermon, Preached at James City in Virginia, 23d of April 1686 . . . by Deuel Pead." *William and Mary Quarterly*, XVII (1960), 371-394. Text, with notes and introduction, of a sermon delivered on the first anniversary of James II's coronation. That it was not printed (no such version has been discovered) was probably because of its extreme political and ecclesiastical viewpoint: foursquare for the inseparable union



Swift and Anglican Rationalism

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By George Williamson. A collection of Professor Williamson's noted essays on seventeenth-century problems. Donne, Milton, and Dryden appear here in new and varying contexts, requiring the reader to make novel and interesting adjustments to his way of looking at these poets. \$5.50

University of Chicago Press

5750 Ellis Avenue, Chicago 37, Illinois

of king, church, high morals, and peace. Ms. is in Additional Manuscripts, A. 31, Bodleian Library (Summ. Cat. No. 30143).

(86) Jackson, H. Ward. "The Seventeenth Century Mission to the Iroquois." *Historical Magazine of the Protestant Episcopal Church*, XXIX (1960), 240-255. Because New York was a keystone, a buffer between, first, the French across Lake Ontario and the St. Lawrence River, and the Dutch, whose settlements extended from the mouth of the Hudson at New Amsterdam north to its navigable terminus at Albany; and second, between the dissenting English colonials in New England and the establishmentarians of Maryland and Virginia, the friendship of the Iroquois was of primary importance, and for the French at least, the means by which this friendship was to be established was religion. It is clear, therefore, that all early missionary overtures to the Indians were really political in genesis, and were unusually successful.

SECTION II: MILTON

(87) DIKTEN OCH DEN NYA VETENSKAPEN. DET ASTRONAUTISKA MOTIVET, by Gunnar Qvarnström. Lund, Sweden: Acta Reg. Societatis Humaniorum Litterarum Lundensis No. LX, 1961, pp. 304 and xii. Swedish kr. 35.—Reviewed by MAREN-SOFIE RØSTVIG, University of Oslo.

This is a study of the cosmic voyage, or of the motif of flight and elevation, as encountered in literature proper and in the works of scientists. The title can be translated as follows: *Poetry and the New Science. The Motif of the Astronaut*. There is a very brief summary, in English, at the end of each chapter.

Qvarnström's book combines scholarly thoroughness with a manner of writing which captivates and sustains the reader's interest. Its culminating point is found in the two concluding chapters (pp. 169-274) on *Paradise Lost*. A translation into English of these crucial chapters is under preparation, from the first rough draft of which most of my following quotations are taken.

Qvarnström's documentation is not only wider in scope than that of his predecessors in the same field; he has also added a totally new angle from which to view Milton's great epic. This is the question of the possible dependence, of the structure of *PL* on the occult science of numbers. The evidence marshalled by Qvarnström in favour of his tentative theory is truly impressive and cannot be lightly dismissed.

It is well known that the science of numbers commanded the belief of many of the new scientists of the 17th century. Old ideas of natural magic were often united with the desire to test by experiment. This is true of Copernicus as of Kepler, and even more so of English scientists and men of letters like Robert Fludd and John Dee, Joseph Glanvill and Sir Thomas Browne.

In the introduction to his projected English translation, Qvarnström explains how his study of the motif of flight or elevation in *PL* led directly to a consideration of the possible use of the mystique of numbers as a structural principle. The most important example of such flights or elevations occurs when God commands his Son to enter his flying chariot in VI, 723-802, the crucial statement reading "Hee in Celestial Panoplie all armd/Of radiant *Urim*, work divinely wrought,/Ascended . . ." (760-762). One understands the significance of this event when one recalls that Messiah takes over his Father's might not only during the war in Heaven, but for all time measured out by God to humanity and the created world (see III, 274 f. and VI, 730-733). The curious point is that this crucial event occurs at the exact mathematical centre of the poem, 5,275 lines preceding and 5,275 lines following the central statement of the passage in question. The word 'Ascended' is the first word in the second half of the epic. "Exactly in the moment when Messiah ascends his Father's chariot of triumph, thus promoted to almightiness, that half of the poem begins which narrates 'Man's First Disobedience' and salvation in spite of all, thanks to Messiah's victory over Satan . . . The absolute symmetry of *PL*, if we dare now speak of any such thing, is constructed of 10,550 lines. That sum displays the 'perfect' number 10, in perhaps more than one way. The fact that the

text is distributed into 10 Books, originally, may have a neo-Pythagorean or Platonic explanation. That the great decision or reversal falls in Book 6 may have a connection with the circumstance that the Pythagorean doctrine of numbers honours the number 6 as the sole perfect between 1 and 10 . . ."

No brief quotations can do justice to Qvarnström's ideas, since it is impossible here to explain all the evidence. Suffice it that Qvarnström discovered so many examples of a similar numerical kind that he set out to study contemporary esthetics, discovering in the process that 'numbers' played an important symbolic role in music and architecture as well as poetry. "Arithmology, connected with cabalism and Pythagorean theory, and favoured by the contemporary climate of opinion, presented itself as an instrument by means of which *PL* might be examined. I made such an arithmological examination, concentrating once again on the central paragraph and on the rhetorical component, the numerous 'speeches,' which I compared to some extent with those of *Paradise Regained*. The speeches appeared to have been constructed with the help of certain symbolic numbers, co-operating with the mathematically exact principle of the whole architecture of *PL*. The basic structure of the central paragraph seemed to depend on symbolic numbers which were in complete harmony with the Hebrew of cabalistic numerical value of the central light-symbol, the Old Testament 'Urim' (signifying divine light). If these results are correct, the form of the poem . . . seems to be determined to a certain degree by mathematico-arithmological principles, as are many sacred buildings of the humanist era; and there seems to be a certain correspondence between the numerical principles involved and the intense light-symbolism of the blind poet's *magnum opus*."

Qvarnström hopes to see his English translation through the press before the end of the year. (Title: *The Enchanted Palace. On the Mathematical Structure of Paradise Lost*.)

It is a curious coincidence that Qvarnström's study of the 'holy mathematics' of *PL* should appear simultaneously with A. Kent Hieatt's similar study of the symbolism of numbers in Spenser's *Epithalamion* (*Short Time's Endless Monument*). Finally let it be added that your reviewer has pursued the same subject for some time in other contexts. In view of the evidence presented or in the process of being presented, it would seem that this particular type of poetic symbolism must have been important to a number of Renaissance poets. It is in this connection significant that Qvarnström has discovered an even plainer example of numerical composition in Edward Benlowes' epic *Theophila* (1652), the text of which contains direct references to the science of numbers. Indeed, the structural similarity between *Theophila* and *PL* is sufficiently striking to warrant the suspicion that Milton may have been familiar with the former.

It would be interesting to know if other scholars are working along similar lines.

(88) MILTON AND CHRISTIAN HEROISM. BIBLICAL EPIC THEMES AND FORMS IN SEVENTEENTH-CENTURY ENGLAND by Burton O. Kurth. Berkeley and Los Angeles: University of California Press, 1959. 152 pp. \$3.00. Reviewed by NELL P. EURICH, New York University.

The subtitle of this study logically should replace the lead since only the last chapter specifically discusses Milton. There are occasional references to Milton and the first chapter begins with comment on his concept of heroism, but the major portion of the work in an analysis of his predecessors—authors who attempted heroic verse on Biblical themes in the first half of the 17th Century. Even so, the book is valuable, primarily because Mr. Kurth describes in considerable detail several works not well-known. Too often we have no more than familiarity with the titles and general nature of poetic efforts like Thomas Peyton's *Glasse of Time* (1620, 1623), Robert Aylett's *Joseph, or Pharaoh's Favorite* (1623), and Drayton's *Moses His Birth and Miracles* (1604).

These minor works are emphasized by Mr. Kurth to indicate the widespread interest in Biblical themes and the various ways in which authors tried to reconcile Christian theological and moral

teaching with the classical epic form essential for subjects of dignity and high purpose. Kurth's contention is that these earlier writings are relevant to Milton's epic designs, both in the grand scale epic, *Paradise Lost*, and in the brief form of *Paradise Regained*. Thus Milton is placed in the English epic tradition. His genius, however, over his predecessors is defended in terms of his unity of design and sustained tonal grandeur.

While the reader's interest may focus on the "unknowns," the more important models are presented: DuBartas' *Judith* and *The Divine Workes and Weekes*, Vida's *Christiad*, and Cowley's *Davideis*. Nor does Mr. Kurth overlook Spenser and Giles Fletcher's *Christ's Victorie* which, he points out, is the first English work to center Christ as hero. We may accept DuBartas in a study of English authors since Sylvester thoroughly anglicized him, but the inclusion of Vida is justified by Mr. Kurth on the grounds that there are "relatively few English works on New Testament subjects," and furthermore, Vida "provides a more elaborate illustration than any English work before Cowley and Milton of the careful joining of traditional Christian materials and classical epic form."

Mr. Kurth organizes his study according to subject matter rather than chronology or form of the presentation. Initially, he discusses the subject for heroic song which he proceeds to dissect and categorize into the hexameral tradition, Old Testament figures featured, and New Testament narratives. In each chapter the question of form or design of the work being considered is dealt with as it reflects the problems inherent in the Biblical material and the author's purpose. This procedure leads to statements on whether digressions and moral comment consume a major amount of lineage, whether allegory is employed or direct narrative of an objective type, whether a total, comprehensive unity is achieved, etc.

Organization by subject matter immediately raises two difficult questions when one is discussing classical epic adapted to a new philosophy. First, the treatment of form is paramount in the epic, and especially so in the Renaissance age of models. At no time does Mr. Kurth include a definitive statement on epic form which is to be the basis for comparison with later works. This is taken for granted and the reader finds the elements mentioned: invocation, catalogue of genealogy, underworld scene, in *media res*, direct action, and cosmic framework. Indeed these are standard features of epic form, but solid ground might be provided for the slippery subject of epic as it appeared in Renaissance England if the author had stated more precisely what was to be the measure.

The second question raised when subject matter is the core of presentation on this subject is the philosophical difference between the classical world and the Christian. In many important respects, Christian philosophy defies Homer's concept of action based on the strong individual carrying out his own destiny with prowess and pride. Mr. Kurth shows in clear relief the humility and the contemplative as well as active virtues required of the Christian hero, but he does not clarify sufficiently the different outlooks of Achilles and Christ! Although he does not omit this comparison (pp. 58-59), his treatment is too general: "When the religious poets turned to the classical epics for models of heroic poetry, they found very few examples among the classical heroes that wholly fitted a concept of Christian heroism." He proceeds to say that none of Homer's protagonists is "tested in a significantly moral way . . ." One is inclined to insert the phrase "Department of Understatement."

Such a philosophical change is obviously a huge topic, but it cannot be neglected in a study on this subject. Mr. Kurth, however, has concentrated on the Christian aspects and his study concludes: "For the Christian epic conception, the human hero was not complete in himself, but depended upon the greater significance of Christ in the context of universal action. Both the Christian themes and the requirements of epic form, at first conceived in terms of classical models, had worked together to create a special kind of heroic genre, and to demand an ideal of Christian heroism which was larger than life-size."

(89) JOHN MILTON: A BIBLIOGRAPHICAL SUPPLEMENT 1929-1957, by Calvin Huckabay. Pittsburgh, Pa.; Duquesne University Press, 1960, xii-211 pp., \$6.25. Reviewed by JOHN T. SHAWCROSS, Newark College of Engineering:

The continuing interest in the life, works, and thought of John Milton has produced an overwhelming body of writing over the last 30 years. But until now no single bibliographic volume has been available to fill the gap between recent years and David H. Stevens' *Reference Guide to Milton*, covering 1800-1928, and Harris F. Fletcher's long addendum *Contributions to a Milton Bibliography*, which cites materials also from 1929-1930. The publication of Huckabay's supplement attempts to correct that need. That it is inaccurate, incomplete, and unreliable, one is not long in discovering. But the volume does compile widely scattered references, hundreds of which are accurate, saving its user precious time; the complexities of typesetting in Belgium, with which the compiler had to cope, probably account for many errors; and it lays a good foundation for a thoroughly revised and augmented bibliography which we can hope Duquesne will be able to justify financially sometime relatively soon.

Inaccuracies are of two general classes: typographical errors, some of which are readily discernible and some of which will become evident during use, and reference errors, some of which could be typographical but all of which detract from the value of the book. Although the first are not significant (I omit punctuation errors), they cast doubt on the accuracy of all entries: Typographical errors—(a) in spelling: No. 38, under Vol. 3, Pt. 1: "Smectymnuus"; under Vol. 6: "Hæresie"; No. 96, "Gods"; No. 110, "BØGHOLM"; No. 149, "Travels"; No. 152 and Index, "Daniells" (given correctly in No. 1129); No. 162, "Providence"; No. 212, "discusses"; No. 255, "Paradise"; No. 274, "Uppsala"; No. 283, "Catalogue"; No. 301, "Vondel's"; No. 317, "inspiratore"; No. 338, "Legend"; No. 355, "Lost"; No. 358, "Théologiquie"; No. 368, "Comparative"; No. 398, "Discusses"; No. 569, "MacKellar"; No. 626, "Brooks"; No. 628, "diem"; No. 657, "forceers"; No. 709, "Engine"; No. 730, "Intellexit"; No. 732, "G(EORGE)"; No. 789, "letter"; No. 859, under Vol. 7: "Religion"; No. 879, "Smectymnuus"; No. 1137, "Dobrée"; No. 1138, "Dubbel"; No. 1269, "theology"; No. 1325, "Acta"; No. 1336, "Foreword"; No. 1381, "Dante"; No. 1466, "psychological"; No. 1481, "Foreword"; No. 1521, "development"; No. 1681, "Polyglot"; No. 1696 and Index, "P[erez] Zagorin" (given correctly in No. 1499 and its index entry); No. 1715, "Metres"; No. 1776, "incorrectly"; No. 1795, "Fletcher"; No. 1798, "than"; No. 1904, "Elizabeth"; Index, "LeComte, Edward S."; (b) in numbers: No. 1167 printed as No. 1067 in Index under Ephim G. Fogel; Nos. 1177-8 printed as Nos. 1077-8 in Index under Roland Mushat Frye; No. 1228 printed as No. 1128 under R. G. Howarth; Nos. 1229-31 printed as Nos. 1129-31 in Index under Merritt Y. Hughes; No. 1708 printed as No. 1703 in main listing; No. 1769 printed as No. 1767 in main listing and in Index under Hanford. Reference errors, best listed, include:

No. 93, pages: 543-6.

No. 156, volume: 34; date: 1932.

No. 247, date: 1937.

No. 313, not continuously paged; thus pages are wrong and issue number should be given: No. 3, pp. 1-24.

No. 352, author's name: Siebert; entry should be placed after No. 356, and Index should be revised. Likewise, No. 1392 gives first name erroneously as "Thomas"; Nos. 1392 and 1391 should be reversed without repeat of name for second (No. 1391), and Index should be revised. Index entry should read: Siebert, Theodor, 356a, 1391, 1392.

No. 411, reply to Wright (No. 445); Waldock's remarks occur on pp. 56-7, followed by rejoinder by Wright on pp. 57-8.

No. 456, page in Liljegren review: 379.

No. 485, date: 1937.

No. 516, volume: 9.

No. 621, volume: 158.

No. 651, pages: 705-27.

Henry Purcell and the Restoration Theatre

By ROBERT E. MOORE. A significant contribution to the world's growing interest in the history of the theatrical arts and in Baroque music which explains and documents fully the unique advances made in both fields by the author-composer of the much admired opera, *Dido and Aeneas*. Each of Purcell's works is described in its cultural context and analyzed for its theatrical intentions and its effectiveness as book and music. The text is made practicable by appropriate musical illustrations. *Illustrated.* \$5.25

Jonathan Swift and the Anatomy of Satire

By JOHN M. BULLITT. As a satirist, Swift "dissected the carcass of humane nature" in order, he said, to show a "very complete anatomy thereof to all gentlemen and others." This book investigates, against the background of the intellectual assumptions of the 18th century, the technical and inventive brilliance of this dissection. For Swift was one of England's greatest literary craftsmen, and Mr. Bullitt finds in the power and precision of his satiric techniques the most promising means available for investigating the potentialities and limitations of satire as a genre. *Second Printing.* \$4.50

Abraham Cowley's World of Order

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- No. 666, date: 1942.
 No. 671, pages: 422-500.
 No. 729, first reply by Wright (Aug. 4, 1945) is on p. 367.
 No. 735, pages on which Ransom's comments on *Lycidas* are discussed are only 242-3.
 No. 752, author's first name: Kenneth.
 No. 796, date: 1945.
 No. 825, pages: 97-9.
 No. 859, pages: 1-5, 13-5.
 No. 984, pages: 290-302.
 No. 1002, pages: 74-102.
 No. 1042, should be: John Milton. *Areopagitica*. Rede für die Pressfreiheit und gegen die Zensur. Basel: E. Ganzmann, 1944. Pp. iv, 95. (See No. 1043; Ganzmann is probably only publisher, not translator. Apparently No. 1043 should be deleted; it seems to be confounded with the reprint of No. 1027—a French L'Alle-gro, Il Penseroso, and Samson—in 1945.)
 No. 1164, volume: 46.
 No. 1174, pages: 75-80.
 No. 1201, pages: 4-6.
 No. 1263, date: 1930.
 No. 1296, review of No. 65, written by M(ario) Pr(az).
 No. 1343, pages discussing Milton are only 167-9.
 No. 1385, pages: 43-5.
 No. 1393, volume: 11.
 No. 1554, pages: 301-30.
 No. 1632, pages: 41-50.
 No. 1641, date: 1937.
 No. 1649, date of review in *Mercury*: 1931.
 No. 1670, review in *Mercury* is on pp. 466-7; rest of review does not cover Milton.
 No. 1742, pages: 1-15.
 No. 1777, date: 1942.
 No. 1798, page: 2.
 No. 1891, date of thesis may be in error; at least it is announced in "Programs Announcing Candidates for Higher Degrees," U. of Iowa Studies, n.s., No. 360, for 1938. No mention of this reference is given.
 Omissions also fall into two groups: items not found anywhere in the volume and items not completely referenced within the volume. Again let me cite examples of such omissions as I have discovered.
Addenda
 263a LUTTER, TIBOR. *Miltons Verlorenes Paradies: Ein Interpretationsversuch*. ZAA, 5 (1957), 378-403.
 453b ZIEGLER, JULIAN. Two Notes on J. T. Williams' "Words into Images in Chaucer's House of Fame." MLN, 64 (1949), 73-6.
 618a BOWERS, ROBERT H. The Accent on Youth in *Comus*. SAMLA Studies in Milton (Gainesville: University of Florida Press, 1953), pp. 72-9.
 951a MURRY, J. MIDDLETON. An Immortal Pamphlet. (Part of "The Charter of the Fourth Estate," Murry and V. M. Inamdar). Aryan Path, 15 (1944), 417-24. (*Areopagitica*).
 1047a ADAMS, ROBERT M. Literature and Psychology: A Question of Significant Form. *Literature and Psychology*, 5 (1955), 67-72.
 1321a NOYES, ALFRED. Milton. *Pageant of Letters* (New York: Sheed and Ward, 1940), pp. 59-74.
 1334a PARKS, GEORGE B. Two Queries about Milton. SCN, 2, No. 1 (1943), 3-4. (Concerns entry to Florentine Academy and identity of Colonel William Hawley.)
 1368a RUPP, ERNEST GORDON. Milton. *Six Makers of English Religion, 1500-1700* (New York: Harper Bros., 1957), pp. 74-91.
 1412 Additional review: S. B. Liljegren, *Anglia*, Bbl., 43 (1932), 371-3.
 1419a SYPHER, WYLIE. The Metaphysicals and the Baroque. PR, 11 (1944), 3-17.

1754a BAKER, C. H. COLLINS. William Blake, Painter. HLB, 10 (1936), 135-48.

1820a BOND, RICHMOND P. *English Burlesque Poetry, 1700-1750*. Cambridge: Harvard University Press, 1932. *Pas-sim*. (Full listing and discussion of 20 imitations or parodies of Milton.)

1827a DAMON, S. FOSTER. Blake and Milton. *The Divine Vision*, ed. Vivian de Sola (Fair Lawn, N. J.: Essential Books; London: V. Gollancz Ltd., 1957), pp. 89-96.

Master's theses (and perhaps doctoral dissertations) should be more extensively investigated for bibliographic completeness; published lists are insufficient.

Materials in SCN are not fully reported; for example, [J. Max Patrick], review of No. 1748, XV (1957), 23, and the important comment on No. 718 by Maurice Kelley, XI (1953), 29, are omitted.

Materials in YWES are not completely reported; although Huckabay calls his listings "reviews," not all are (for example, YWES summary of No. 654).

Internal omissions include the following: abbreviation AR (*Antioch Review*) in preliminary list (p. vii)—see No. 984; at times only "Bleiblatt" is given, although the reference is to *Anglia*, Bbl. (see No. 1310 and the review of No. 1164, with no author cited, which is the same as No. 1301), but no short title is listed; Table of Contents should read "Collected Poems: Editions"; No. 59, issue number is necessary for SCN review—No. 1-2; No. 63, the *Minor English Poems* are being edited by A.S.P. Woodhouse; No. 267, correction by Lovejoy on p. 330; No. 493, although it is the same entry as Nos. 416 and 1745, is incompletely titled; No. 768, Pyle's comments on pp. 152-4; No. 1322, insert in Index under Gordon W. O'Brien; No. 1329, dissertation abstract—Abstract of Dissertations, Stanford, 27 (1953), 232-3; No. 1368, dissertation abstract—Cornell University Abstracts of Theses . . . 1941, pp. 48-50; No. 1432, issue number is necessary for SCN review—No. 1; No. 1532, revised abstract—SCN, 11 (1953), supplement, 11; No. 1557, issue number is necessary for SCN review—No. 4, and additional review—N.Y.H.T.B.R., Feb. 25, 1951, p. 22; No. 1580, issue number is necessary for SCN review—No. 1; No. 1670, additional review—*English Review*, 50 (1930), 779-80; No. 1797, issue number is necessary—No. 3.

The difficulty in classifying is understandable; but unacceptable listings and inadequate listings are discovered despite Huckabay's statement, "Classification of the items has been a problem because some deal with more than one aspect of Milton criticism. The only solution has been to list these items wherever they are relevant." For example, the listing of Nos. 72 and 74, both editions of *Paradise Lost* and *Paradise Regained* combined, only under "Paradise Lost: Editions" is inexcusable and, needless to say, useless for one checking editions of the brief epic. Likewise we find Nos. 76 and 77, both editions of "Paradise Lost and Other Poems," only under editions of *Paradise Lost*. Surely these are not different from Nos. 55 or 58 or 61, all incomplete editions of the poetry. Not only is the listing of works faulty, but also the classification of criticism. Although Nos. 1274 and 1390 are answers to No. 467, listed under "Paradise Regained: Criticism," they are listed under "General Criticism." These three letters deal with Milton's use of Pindar, the first specifying only PR; the listing by Huckabay obscures subject and relationships. Ants Oras' discussion of "Milton's Blank Verse and the Chronology of His Major Poems" (No. 311), as another instance, is given only under "Paradise Lost: Criticism." Will the uninformed looking for articles on PR or SA or versification unearth this very important reference?

Then, too, there is no "Anonymous" listing in the Index; therefore, no entries for Nos. 891, 1295-1298, for example, are found. What is ridiculous is to find, among others, "Quare" (No. 323), "Curious" (No. 641), and SCN's editor's cat, Henry Q. Smuts (No. 1804), as authors. The lack of consistency in names and in expressions of abbreviations of names (or the lack of such expansion), particularly of reviewers, not only annoys the user,

but helps dissociate like items and creates errors. Inconsistency results, no doubt, from reproduction of the name as it is given in the work cited, but a little attention and thought would have cleared up a number of questions of authorship which now arise. For example, we find such erroneous listings as No. 266, whose author is supposed to be M. C. Looten. The author is C. C. Looten; the "M" stands for "Monsieur." However, since No. 266 is an answer to No. 1263, it should be listed under "General Criticism" although it is concerned primarily with *Paradise Lost*. (Incidentally, the capitalization in the title of No. 266—and elsewhere—is inaccurate.) Another illustration is the listing of W. A. Sewell (No. 355) as different from Arthur Sewell. (Note, too, that the author of No. 1715 is given as "Mrs." Enid Hamer.)

The previous examples of errors and omissions are enough to label this bibliographic supplement unreliable, but other problems also exist. No. 901 (J. Milton French, A Comment on A Book Was Writ of Late . . ., MLN, 70, 1955, 404-5) is misplaced under criticism of the prose; it is, of course, a discussion of the so-called *Tetrachordon* sonnet. Piero Rebora's "Milton a Firenze," noted from a 1956 collection of essays entitled *Sei-Settecento*, is listed as No. 1652 under "Biography"; but its first publication in *Nuova Antologia*, 1953, is inexplicably placed as No. 1357 under "General Criticism." Annotations such as those accompanying Nos. 769, 980, and 1797 are misleading or downright wrong, raising the possibility that other annotations may also be faulty. W. R. Parker's "Milton's Sonnet: I did but prompt, 6. Expl., 8, 1949, item 3" (No. 769) explicates line 6 as referring to the twin publication, ca. March 4, 1645, of the two divorce tracts *Tetrachordon* and *Colasterion*; the Trinity MS title of the sonnet reinforces this interpretation by stating that it was provoked by the detraction heaped upon "certain treatises." Huckabay writes: "Interprets the sonnet as a poetical counterpart of *Colasterion*." J. George (No. 908), in discussing the date of composition of *The Reason of Church Government*, argues that it could not have been begun before November 1641. If George is correct (probably he isn't), the date of composition would lie after late November 1641 and of course before publication (Jan.-Feb. 1642); yet the annotation is "Dates the work ca. Nov., 1641." Perhaps it is good that Huckabay did not specify the site of Diodati's house (Nos. 1535 and 1542) or the baptismal date of Milton's daughter Mary (No. 1555) or most of the two-handed engines. But how the annotation "A defence of the Yale prose edition" was attached to No. 1797 (SCN's editor's discussion of "Milton and the Crystal-Gazer," a criticism of editorial policies and of Wolfe's defense of unfavorable reviews of Vol. 1, No. 1486) almost defies imagination. Apparently Huckabay stopped reading after paragraph 1.

I must also comment upon two other matters which to me are illogical. Why does Huckabay include John Phillips' *Satyr against Hypocrites* (ed. 1953) as No. 1648 when he does not include Frederick L. Beaty's "Three Versions of John Phillips' *Satyr against Hypocrites*," HLB, 6 (1952), 380-7, or Ralph Hone's "The Period of Edward Phillips' Work for Elias Ashmole," NQ, n.s. 3 (1956), 163? Secondly, this latest bibliography is intended to supplement Stevens and Fletcher, and Huckabay continues in his preface: "Although Fletcher collected data for 1929-1930, I have included material published in those years so that students of Milton may conveniently check only one bibliography for items which have appeared since 1928." One still has to consult Fletcher for complete coverage before 1929; what logic lies behind repeating the entries after 1928? what does one gain by having one volume for items from 1928 rather than from 1930? If Huckabay has addenda to Fletcher for those years, why doesn't he simply print them? I do not mean to cavil, but I wonder what other specious decisions underlie this supplement. Two addenda to Fletcher that I have noted are reviews of Stevens 1183 (Huckabay 532), and corrections to Fletcher are silently made. On the other hand omissions of Fletcher's entries seem frequent; for example, from 1929 are omitted the entries of Chilton and Agar, Schücking, and Winterich; from 1930, entries of Gildersleeve, Keller and Fehr, Latham, and Wallace.

At this point a few omissions in Stevens and Fletcher may also be noted, though they are not very important, since there seems to have been only the barest attempt to check either previous work:

Henry Boyd, translator. Nature not liable to decay. Pp. 32-6. *Poetical Register and Repository of Fugitive Poetry* (for 1805). London: Law and Gilbert, 1807. Listing: Translations.

Arthur Hugh Clough. Lecture on the Development of English Literature. Vol. I, pp. 337-55, *passim*. *The Poems and Prose Remains of Arthur Hugh Clough*, ed. by his wife. London: Macmillan and Co., 1869. Listing: General Criticism.

William Hazlitt. On Shakespeare and Milton, pp. 66-103. Reprint of Stevens, 1876. *Lectures on the English Poets*. Oxford University Press, 1924. Listing: General Criticism.

C. M. Ingleby. *Shakespeare's Centurie of Prayse*. London, n.d. Two editions, page references being to second edition. Excerpts with notes citing reference to Shakespeare from *On Shakespear*, pp. 176-7; *L'Allegro*, p. 184; *Eikonoklastes*, pp. 274-5; introductory note to *Samson Agonistes*, p. 275; and *Elegia prima*, p. 460 (second edition only). Listing: General Criticism.

Frederick J. Furnivall. *Some 300 Fresh Allusions to Shakspeare*. New Shakspeare Society, Series 4, No. 3. London: N. Trübner and Co., 1886. Excerpts with notes citing reference to Shakespeare in *Apology*, pp. 151-2, 164, and in *L'Allegro*, p. 345, where an early allusion to Milton from *The Athenian Mercury*, July 11, 1691, Vol. 2, No. 14, is cited. Listing: General Criticism.

John Munro. *Shakespeare Allusion Book*. Vol. 1. London, 1909. Excerpts with notes citing references to Shakespeare from *Elegia prima*, p. 335; *On Shakespear*, pp. 342-3; *L'Allegro*, p. 372; *Apology*, pp. 474-5; and *Eikonoklastes*, pp. 523-4. Listing: General Criticism.

A. W. Ward and A. R. Waller. *Cambridge History of English Literature*. Cambridge, Vol. 7, "Milton," by George Saintsbury, Chapter V, pp. 95-141. Reprint of Stevens, 2379, in 1920; reprint of text only in 1932 omitted in Huckabay. Listing: General Criticism.

J. Middleton Murry. *The Problem of Style*. London, 1922. Remarks, pp. 117-21, 141-2. Listing: Style and Versification.

George H. W. Rylands. *Words and Poetry*. London, 1928. *Passim*, Part I. Listing: Style and Versification.

In his review of this bibliographic supplement (*Renaissance News*, XIV, 1961, 121-24), Merritt Y. Hughes has remarked additional corrections, which I list for the convenience of SCN's readers: (1) Add reviews of No. 59: Ben Ray Redman, SR, May 30, 1953, p. 37; Listener, XLIX, 71-2; (2) No. 133: "St. Hugh's"; (3) No. 200: "Hugh of St. Victor"; (4) No. 219: "simile"; (5) No. 302: "still"; (6) add review of No. 373: Wayne Shumaker, MLN, LIX, 516-8; (7) add review of No. 854: B. A. Wright, RES, n.s. V, 85-6; (8) No. 863 is identical with No. 1045; neither is given under "Lutaud" in Index; (9) No. 948: "liberté"; (10) No. 949: "sanguinis"; (11) No. 1051: "Lupini"; (12) delete No. 1231 in main listing and in Index under Merritt Y. Hughes; (13) No. 1303: "expliquée"; (14) (John) Howard Schultz, author of No. 1385, is also author of No. 1386; main listing and Index should be clarified and changed; (15) No. 1655: "maximus"; (16) add review of No. 1737: Michel Poirier, EA, VII, 233; (17) add reviews of No. 1923: Ernest Sirluck, MP, LII, 63-7; TLS, June 5, 1953, p. 371.

Bibliography can easily be fraught with error. Huckabay has done the primary spade work in compiling well over 1900 items plus reviews. At times annotations are succinctly exact, and topical organization (following Stevens) leads us more readily to materials desired than does Fletcher's chronological arrangement. The worth in time and effort to the student of Milton, despite its shortcomings, make the volume an important one. I have not tried to be complete in correcting this work or in adding to it; I sup-

pose that further items have been sent to the compiler by the book's other users as he requested. Nonetheless it is the foundation for a more trustworthy edition. All we can do is hope that an extensive revision will not be too long in coming.

(90) A MILTON DICTIONARY by Edward S. Le Comte. New York: Philosophical Library, 1961. viii-358 pp. \$6.00.

College students will find this volume highly useful, both for reference and for cramming, and more advanced Miltonists will find it a handy work to keep on their desks for quick consultation. Its nature is threefold: it is a dictionary of "hard" words in Milton's prose and verse, his allusions (geographic, mythological, literary, historical, etc.), his characters and associates, his cruxes, and even his puns. There is also a descriptive entry for each of Milton's works, large and small. And there are entries about his family, editors, biographers, and leading critics. It also serves as an index, references being to line numbers of poems and to page numbers in the Columbia Edition for the prose works, except for the *Logic*, the *State Papers*, *De Doctrina*, the *Commonplace Book*, and uncollected writings in Volume XVIII of the Columbia Edition: for these only descriptive entries are given. Otherwise the dictionary is amazingly comprehensive for so small a volume.

Entries under X and Y are sufficiently few to be listed here as a sample of the range: Xenophon; Xerxes; Xiphilinus; yafe; Yale Milton; yclep'd; yeft; York, Yorkshire; Young, Thomas; and Yvornia.

Le Comte packs a surprising amount of information; for example, the entry on EVE: Before her debut in iv. little mentioned: in the MS proposals for a tragedy, XVIII, 228 ff., and T (i.e. *Tetrachordon*) 83 ff. in the analysis of Gen. ii, 18, 23, 24. Original state, T 170. IRENAEUS, cited *Of Prelatical Episcopacy* 94. Compared with PANDORA, *Doctrine and Discipline* 441; cf. iv 714. Eve is critically dismissed in PR—"facile consort," 1, 51; 2, 141; "crude apple that diverted Eve," 2, 349; "but Eve was Eve," 4, 5; 180.

Under FRIZZLED HAIR IMPLICIT, Le Comte writes, "Curled foliage (Latin coma—both hair of the head and leaves) entangled, vii 323. Cf. FRIZZLES, *Animadversions* 114." Some 13 packed pages are devoted to the sonnets and a page to *The History of Britain*.

Spot checking indicates that a high level of accuracy is maintained, and slips, such as the reference to *Geoffrey Davies* on p. 179 are very rare. Most admirable is the perceptive and informative account of Henry Vane and the sonnet to him (pp. 307-308).

The Dictionary is no mere compilation, for it contains some new points which could well have been published elsewhere as notes or brief articles. For example, there is a delightful sentence at the end of a succinct account of THAT TWO-HANDED ENGINE: "The present writer, having mentioned to a graduate class that it was his wife's intuition that the two-handed engine was a clock striking the doom of the bishops, found his passing remark taken seriously by a student who set out to do an M.A. thesis on that line, beginning with the tower clock of old St. Paul's Church, where the admonitory arm of an angel pointed to the hours."

JMP

(91) G. Blakemore Evans, "The State of Milton's Text: The Prose, 1643-48," *JEGP*, LIX, 3 (July 1960), 497-505:—"A good text carefully prepared is the first requisite of a sound critical edition," but the text of the present volume is not consistently excellent. Professor Sirluck's "admirable general introduction" gets the volume off to a good start, and the over-generous annotation is "a fault in the right direction."

DDD: This tract "affords the only really challenging textual problem among the works here collected," and although Professor Coolidge's text "improves somewhat upon that in the *Columbia Milton*," "unlike the other editors in this volume, Mr. Coolidge omits any listing of press variants in the 1644 ed., and thereby does not provide the reader with important and interesting material. Personal investigation of eight copies of 1644 ed. in U. of Illinois Lib. shows that "complete record of press variants should

always be included as an integral part of any serious critical edition of a text printed before 1800." The list of spelling and punctuation variants given "seems of doubtful value," because the editor does not make clear the source for the 1644 copy; it was probably a corrected 1643 text. The merger of the 1643 and 1644 texts is praiseworthy. Two hands made corrections 292:7, 331.29, and 343:7. (343.7 is not noticed on p. 776, where one would expect to find it, but it is entered on p. 790; the error to which "selves" is a marginal correction in most copies of the 1644 ed. is "seves"; the Berg Collection copy has this correction on p. 65, as a correction for "indicental." Abstractor's note.)

Of Ed.: Professor Dorian, in using the 1644 text, does not consider the possibility that the second edition, 1673, "might be seriously regarded as representing Milton's final revision." However, the 1644 text is probably more authentic than the 1673. The "treatment of the press variants in the 1644 edition is confusing."

MB: "Bucer apparently offers no textual problems, though since in this instance only four copies of 1644 were collated, the editor's conclusion that Bucer shows no evidence of proof-correction must be taken somewhat cautiously." U. of Illinois copies seem to be "corrected states" of copies Professor Williams used.

Tetra: Professor Williams' conclusions about order of revisions in address may be reversed.

Areo: Professor Sirluck's edition "is a model which would bear imitation." The text "offers no difficult textual problems."

Translation of correspondence: Excellent.

All concerned with Vol. II "must accept final responsibility for what appears to me to be a general lack of any carefully considered and consistent attitude toward the text as such."

AMA

(92) Jack Dillard Ashley, "Cosmic Symbolism in PARADISE LOST," *DA*, XXI, 9 (March 1961), 2701. Vanderbilt University, 1960, 432 pp. (Microfilm \$5.50; Xerox \$19.60.):—Milton continues both the Christian Neoplatonic tradition, developed and supported by Origen, Iamblichus, Proclus, Dionysius the Areopagite, John Scotus Erigena, Alain de Lille, Duns Scotus, Paracelsus, and Boehme. Spenser, Shakespeare, Donne share with Milton the technique of cosmic symbolism, the characteristics of which are a correspondence among the various levels of existence, with the poetic image taken from the macrocosm, linked and extended throughout the work and existing ultimately as an instrument of theocentric mysticism. The three symbols which are analyzed in the investigation of the functional capacity of cosmic symbolism are: first, a structural device in Raphael's discourse which is based on symbolic parallelism; secondly, the Garden of Eden as the principle of symbolic forces; and thirdly, the antithesis of light and darkness as the dominant symbol of *Paradise Lost*. By such an analysis of Milton's poem, the method, the poet, and his material are found to be inseparably yoked. RBR

(93) F. L. Lucas, "Satan's Witness," *TLS* (18Nov60):—"Round he throws his baleful eyes/That witness'd huge affliction and dismay." *Witness'd* does not mean *saw*, but *showed, manifested, testified to*.

(94) Michael F. Moloney, "Plato and Plotinus in Milton's Cosmogony," *PQ*, XL (1961), 34-43:—Believes Greek influence, especially from Plato and Plotinus, is very strong in Milton's ideas of creation. From the *Parmenides* may come the idea of unity of being; from the *Timaeus*, the rejection of empty space. Neoplatonic pantheism has points of similarity with Milton's views, despite free will. The relationship of Creator to his Creation and God's freedom may derive from Plotinus. If Milton used the *Zohar*, the concepts were substantiated by familiarity with Greek thinkers.

(95) John M. Steadman, "Tradition and Innovation in Milton's 'Sin': The Problem of Literary Indebtedness," *PQ*, XXXIX (1960), 93-103:—General indebtedness for basic conception of Milton's woman-serpent Sin and specific indebtedness for details are surveyed. The general form of the monster results from a

deliberate exploitation of a distinct convention; most details could have come from various specific sources. What Milton does with these models and sources invites attention to his own innovations.

(96) John M. Steadman, "Image and Idol: Satan and the Element of Illusion in *Paradise Lost*," *JEGP*, LIX, 4 (October 1960), 640-654:—Milton properly and successfully presented Satan as the Father of Lies, and it is erroneous to see the poet as self-deluded.

(97) Steadman, John M. "Milton and Wolleb Again (*Paradise Lost*, I, 54-56 777)." *Harvard Theological Review*, LIII (1960), 155-156. These two passages in *PL* show a close resemblance to two of the "Rules" or "Canones" in Wolleb's chapter, "De Gubernatione Angelorum," in his *Theologiae Christianae*, long recognized as an influence on Milton's *De Doctrina*.

H. T. MESEROLE

(98) Robert C. Fox, "Satan's Triad of Vices," *Texas Studies in Literature and Language*, II (Autumn, 1960), 261-280. The motives of Satan are reducible to one or the other of three fundamental root-vices: pride, envy and wrath. Certain aspects of these vices, together with their relationship to each other, deserve further study. For pride, Milton drew upon a concept set forth by Gregory the Great and accepted as a commonplace in medieval thought. For envy, he derived the concept from Aristotle and imagery from a tradition established by Ovid. Finally, in his manner of associating pride and envy with wrath, Milton was indebted to such popular medieval and renaissance traditions as the system of the Seven Deadly Sins and the triad of the world, flesh and devil. PJD

(99) Robert C. Fox, "Milton's *Paradise Lost*, II, 226-228," *Explicator*, XVIII (Oct., 1959), item 4. The "ignoble ease" attributed to Belial is an echo of Vergil's *ignobilis otium* (*Georgics*, IV, 564). The allusion recalls Vergil's self-reproach for devoting himself to singing the charms of rural life while Caesar was creating an empire. Similar self-indulgence is shown by those devils—presumably with Belial in their midst—who prefer to indulge in the sensuous delights of music and poetry while Satan sets out to reconnoitre the world (II, 546 ff.). PJD

(100) I. A. Richards, "*Paradise Regained*," *TLS* (9Sept60):—Should *PR* I.383 read "more" instead of "less?" "What can be then less in me than desire/To see thee and approach thee?"

(101) A. D. Fitton Brown, "*Paradise Regained*," *TLS* (16 Sept60):—*PR* I.383 means "I can do no less than desire to behold the Christ." Compare *King Lear* II, iv, 135 where "less" means that "it may be more the case Lear does not know how to value Goneril's desert than that Goneril knows how to scant her duty."

(102) Philip H. Mankin, "*PR* I.383," *TLS* (7Oct60):—Means that nothing could be less surprising in Satan than the desire to see Christ. The fact that he loves greatness is small; we automatically respond with love of the highest when we see it.

(103) D. H. Woodward, "*PR* I.383," *TLS* (7Oct60):—Means "How can I have anything less than the desire to see and approach thee?" If Satan did not, he would not be a creature of sense.

(104) George R. Waggoner, "The Challenge to Single Combat in *Samson Agonistes*," *PQ*, XXXIX (1960), 82-92:—Central to the Harapha episode, single combat is surveyed through discussion of its appearance in the Bible, Milton's references to it, attitudes of contemporary writers like Coke and Selden toward it, and pertinent governmental action.

(105) Robert C. Fox, "Vida and *Samson Agonistes*," *Notes & Queries*, VI (Oct., 1959), 370-372. The comparison of Dalila to a stately ship under full sail (SA. 710-724) closely parallels the description of Mary Magdalene in Vida's *Christiad* (I. 304-334).

BG

(106) Dean Stead Collins, "Rhetoric and Logic in Milton's English Poems," *DA*, XXI, 7 (January 1961), 1947. University of North Carolina, 1960, 241 pp. (Microfilm \$3.15; Xerox \$11.05):—Milton's interest in Ciceronian disputation and oratory is supported by the prolusions and the epistle to Hartlib. A significant characteristic of the prolusions is that they can be divided into three parts—the Ciceronian requirement that the orator instruct, please, and move his audience. Like the prolusions, the early poems celebrate God's providence by demonstrating the transcendent harmony in nature; and, like the prolusions, these poems can be divided into the three parts enumerated above. After the close of his Cambridge career Milton in *Comus*, *Lycidas*, the epics, and *Samson Agonistes* indicated his rhetorical training by making the central character defend a challenging proposal against deceptive arguments. In these works the "temptation" pattern is evident—a debate containing a challenge to virtue represented by traditional types of fraud. The outcome of the rhetorical challenge is the climactic action leading to praise of God's providence. RBR

(107) Harris Fletcher, "Milton's 'Old Damocetas,'" *JEGP*, LX, 2 April 1961), 250-257:—For the benefit of anyone wrestling with their identification, Professor Fletcher reviews the problem, introduces the various candidates with their qualifications, and urges as most likely William Chappell, who was first named in Newton's edition of *PR* etc., 1752.

(108) Thomas B. Stroup, "Aeneas' Vision of Creusa and Milton's Twenty-third Sonnet," *PQ*, XXXIX (1960), 125-26:—As her vision flees from Aeneas (II.789-95), who has thrice tried to embrace her, Creusa requests him to guard their child who lives. The vision and the request, if Milton recalled the passage when he wrote his sonnet, better fit Mary, whose daughter Deborah lived, than Katherine, whose daughter died with her.

(109) Robert C. Fox, "Milton's *Lycidas*, 192-193," *Explicator*, IX (June 1951), item 54. The blue of the shepherd's mantle is the traditional color-symbol of hope, the note on which the poem ends. OSF

(110) Maurice Kelley, "First Editions of Milton's 'Literae,'" *TLS* (29April60):—First two eds. of *Literae Pseudo-Senatus Anglicani* have unidentified printers. Known by title-page ornaments as "Fruit" and "Face" eds. Moses Pitt, London bookseller, got MS of *Literae* in mid-1676. He did not want to publish in England, so he sent it to the Blaesus in Amsterdam, where the "Fruit" ed. was printed. E. H. Frick, Brussels printer, reprinted the Fruit for the Face ed.

(111) Ronald David Emma, "Milton's Grammar," *DA*, XXI, 8 (February 1961), 2286. Duke University, 1960, 196 pp. (Microfilm \$2.75; Xerox \$9.00.):—A statistical analysis of Milton's grammatical practice in eight 1000-word samples of his writing reveals few peculiarities, even with reference to modern usage, in his use of nouns, pronouns, adjectives, verbs, adverbs, prepositions, and conjunctions. However, Milton uses proportionately more descriptive adjectives, prepositions, and conjunctions than most New England writers. Clause and sentence patterns, differing from those used by the Metaphysical poets on the one hand and Dryden on the other, are found to be simpler than is normally recognized. Milton rarely employs archaic noun plurals after *Comus*, never uses the pronoun *his* to form a neuter genitive, and assigns gender to personified neuter nouns consistently. His use of inflective and periphrastic comparative forms, archaic forms, and articles is more regular than that of earlier Renaissance writers. Except for his use of *hath* and, sometimes, *doth*, Milton uses the -s terminal of the third person singular of the verb. That he prefers co-ordinating conjunctions indicates his concern with the simplicity of his thought units. Most of Milton's sentences other than simple ones are loose.

(112) Rose Claverling and John T. Shawcross, "Anne Milton and the Milton Residences," *JEGP*, LIX, 4 (October 1960), 680-

690:—Why did Anne Milton Phillips marry her second husband, Thomas Agar, in uncanonical haste and in a parish other than her own? Perhaps because she was at the time staying with the Miltons in Hammersmith and because both her circumstances and Agar's— orphan children, etc.—dictated the advisability of setting up a new home as soon as possible.

(113) Robert P. Pelletier, "Shade and Bower Images in Milton and Shelley," *N&Q*, 8, 1 (Jan. 61), 21-22:—After 1815 Shelley was strongly influenced by M's garden imagery.

SECTION III: BOOK REVIEWS

(114) METAPHYSICAL POETRY is given lengthy and brilliant treatment in three volumes by Robert Ellrodt, formerly of the University of Toulouse, who has just become a professor at the Sorbonne. The appointment rightly recognizes the high merit of this major contribution to 17th-century scholarship. The three volumes have the general title, *L'Inspiration Personnelle et l'Esprit du Temps chez les Poètes Métaphysiques Anglais*.

Two volumes constitute the *Première Partie*, and the title of this first part is *Les Structures Fondamentales de l'Inspiration Personnelle*. Tome I bears the title, JOHN DONNE ET LES POÈTES DE LA TRADITION CHRÉTIENNE. It consists of 460 pages and sells for 24 N.F. The publisher is Librairie José Corti, 11 Rue de Médicis, Paris; the date of publication is 1960. Apart from a general introduction, this volume is devoted to Donne. Tome II is entitled POÈTES DE TRANSITION ET POÈTES MYSTIQUES. Paris: Corti, 1960, 492 pp. 30 N.F. It treats Herbert of Cheshire, Abraham Cowley, Andrew Marvell, Henry Vaughan, and Thomas Traherne, and adds a general conclusion to the *Première Partie*. These volumes will be reviewed in future issues of SCN, but we have already read widely in their tremendous content and have no hesitation in recommending them warmly.

We have not yet received a review copy of the *Seconde Partie*, but it is in print and may be ordered from the same publisher at the price of 29 N.F. It consists of one volume entitled *Les Origines Sociales, Psychologiques, et Littéraires de la Poésie Métaphysique au tournant du Siècle*.

Professor Ellrodt has three other parts of this massive work in preparation, but they will not appear for several years. The third part will treat the poetic generations and the history of literary taste in the 17th century from Donne to Dryden; the fourth, religious sentiment and metaphysical poetry in the 17th century; and the fifth, the metaphysical *esprit* and the history of *conscience* in the 17th century.

(115) LOCKE ON WAR AND PEACE by Richard H. Cox. Oxford: Clarendon Press, 1960. 35s. Reviewed by FRANCIS SLADE, St. Francis College.

Writing a few years ago in the *Review of Politics*, Prof. J. M. Cameron of Leeds, in the course of his review of Maurice Cranston's recent biography of Locke, remarked that no historian had as yet engaged himself in the immense task of rethinking, outside the categories of the Whig mythology, the English 17th century. Richard H. Cox's study, *Locke On War and Peace*, while not addressed to this task, certainly must be regarded as contributing towards the accomplishment of that task so far as Locke is concerned. Mr. Cox's attitude is definitely revisionist and he challenges, and challenges effectively, the received and acceptable positions about Locke's political philosophy as Locke presented it in the *Two Treatises of Government*. This study, although it "focuses on Locke's conception of the nature of international relations," is "an interpretation of his theory of natural law and political society," i.e. of Locke's political philosophy as a whole.

Political philosophy as Locke practised it, it is the author's point, is distinguished from what is today called political science by the comprehensive quality of its reflection; behind, and grounding, the particular political doctrines of Locke stands a teaching embracing all existence and the situation man has within it. In other words, at the basis of Locke's political teaching is a philo-

sophical teaching concerned with the eternal issues that have always been the substance of philosophical inquiry, and Locke's manner of envisaging and resolving the political problem is inseparable from that philosophical teaching. The author's intention has been to elucidate this teaching as it is reflected in Locke's handling of the political problem in the *Two Treatises*. That "international relations" can provide the focus for such a study will be clear when it is remembered that, according to Locke, "all princes and rulers of independent governments all through the world are in a state of Nature." To understand Locke's thought about the relations among states requires an understanding of what he thought about the state of nature, and to uncover this, unquestionably, is to be carried to the heart of his political and philosophical doctrines.

It must be reckoned one of the chief merits of Mr. Cox's study to have shown that Locke's doctrine as it is presented in the *Two Treatises* is extremely ambiguous, and that, in particular, his teaching about the state of nature is in need of considerable elucidation. However, this ambiguity is not—and this is one of the fundamental points made by the author—the result of lack of clarity on Locke's part about the meaning of his own position, but follows from Locke's very careful efforts to make his real position difficult of access. But why should Locke, or any other writer, wish to do this? The answer the author gives to this question, and impressively works out for the case of Locke, is that made familiar in the writings of Leo Strauss. Writers living in ages and places where the expression of opinion in public is limited to what is publicly acceptable must devise a way of writing in which on the surface they seem to say what almost everyone could find admissible, but which to the careful reader conveys a meaning of a quite different character, one that could not be made available to everyone without arousing passionate opposition and, possibly, persecution. Thus, in Locke's instance, his own deepest thought is in radical opposition to the consecrated opinion of his time. Expression of his views without reserve or caution would have meant exposure to the possibility of persecution for those views. And, more importantly, it would have defeated Locke's own purpose as a political writer to have shown with complete clarity that his conclusions, which he must have wished to see become operative in practice, were connected with principles the majority could only find repulsive. The example of the outspokenness of Hobbes and the reputation he gained by it was there to instruct him. The *Two Treatises of Government* is, then, a political work, not only because its matter is political, but, also, because of the manner in which Locke addresses what he has to say to his audience. From the ordinary reader it is calculated to gain assent because it seems reasonable and does not shock any strongly held beliefs; from the careful reader it hopes to gain an assent based on an understanding of the real issues as they have been presented below the surface of the work.

The measure of Locke's success in hiding the actual doctrines upon which his explicit political teaching rests is the generally received and accepted opinion regarding those doctrines. According to this opinion, Locke's thought is plain, uncomplicated, and, in substance, traditional. He is the commonsense, respectable Englishman, who, drawing on Hooker, and through Hooker continuing doctrines developed by the Schoolmen and the Ancients, but speaking the language of his time, restated the affirmations of the tradition about man and society in justification of the settlement of 1689. As Ernest Barker has put it: "He put into plain English, and he dressed in an English dress of sober grey cloth, doctrines which ultimately go back to the Porch and the Stoic teachers of Antiquity." "A kind of Aristotle functioning at low pressure," he has been called. Cox convincingly reaches conclusions directly at variance with all of this. Far from agreeing with Hooker and the tradition, the author shows that Locke rejects them in the most decisive respects. His teaching on the essential point of the character of the state of nature appears to be extremely close to that of his great, and greatly reviled, predecessor, the quite unrespectable Hobbes. In contrast with what is usually said, and

in indeed in contrast to the impression that Locke himself attempts to convey on the surface of the *Two Treatises*, but in agreement with Hobbes, Locke regards the original condition of man, i.e. the pre-political or naturally given condition, as one of anarchy and want with the constant possibility of violence, and not as one of peace and modest industriousness attended only by inconveniences. This naturally given condition is one "full of fears and continual dangers"; "very unsafe, very insecure" (*Treatises*, II. 123). Motivated by the "desire, strong desire, of preserving his life" (I. 86), man is driven by the misery of fear for his life to search a way towards the maximum of security. The instrument of this search is reason—not a reason that is antecedently given, but one that must be spoken of as somehow being slowly, painfully, generated out of the search itself—by means of which man may eventually construct a dominion over nature and himself.

Although Locke speaks of the state of nature as having "a law of Nature to govern it, which obliges everyone," and says that "reason, which is that law, teaches . . . that . . . no one ought to harm another in his life, health, liberty, or possessions . . ." (II. 6), this law cannot have been operative in the state of nature since reason is not actual in the state of nature; or, as Locke puts it, ". . . in the state of Nature . . . there wants an established, settled known law, received and allowed by common consent to be the standard of right and wrong, and the common measure to decide all controversies . . . for though the law of Nature be plain and intelligible to all rational creatures," yet men "were ignorant for want of study of it." (II. 124) It is precisely the actualization of reason that constitutes emancipation from the state of nature. What was operative in the state of nature is the indefeasible right of each man to preserve his life, which coincides with the fact that men's strongest desire is the inextinguishable desire for life. Since each man must be for himself the sole judge of what constitutes a threat to his life, and since men "are no strict observers of equity and justice" (II. 123), the state of nature was inevitably a state of war.

It is civil society originating in contract that brings peace and security; the economic organization that becomes possible consequent to it brings the continuing satisfaction of needs that completes security. These are the concrete forms of reason and represent a movement away from nature; exclusively the work of man, nature supplied only "the almost worthless materials as in themselves" (II. 43) for their construction. Man is not endowed by nature with peace and plenty; "the comfortable preservation of his being" is the achievement of man against nature.

Yet, while men succeed in achieving peace and economic security within the framework of the particular societies they establish through contract, they do not completely escape the situation nature imposes. The state of nature remains actual as the situation existing among sovereign societies. Thus, "in the noise of war, which makes so great a part of the history of mankind" (II. 175), "conquerors' swords often cut up governments by the roots, and mangle society to pieces, separating the subdued or scattered multitude from the protection of and dependence on that society which ought to have preserved them from violence." (II. 211) Since "the end why people entered into society being to remain one entire, free, independent society" (II. 217), "their first care and thought cannot but be supposed to be, how to secure themselves against foreign force." (II. 107) As in the original state of nature, so in the state of nature as it exists among independent states, the impotence of the law of nature is revealed: "Force between either persons who have no known superior upon earth, or which permits no known appeal to a judge on earth, being properly a state of war . . . appeal lies only to heaven . . ." (II. 242) By "appeal to heaven" Locke, of course, means decisions at arms. The greatest necessity for every state, then, must be to assure itself of the favor of "heaven," i.e. to so order its internal life that it always retains the capacity, economically as well as militarily, to wage successful wars. Locke's thought here was expressed by Machiavelli when he said (*Prince*, Chap. 12): "The chief foundation of all states . . . are good laws and

good arms. And . . . there cannot be good laws where there are not good arms, and where there are good arms there must be good laws . . ."

It might appear as if the logical conclusion to which the fundamental ideas of Locke's political philosophy, state of nature and contract, lead is the world-state; that the remedy for the anarchy characterizing "international relations" would be found in the dissolution of particular political societies and in the creation of a world commonwealth. Locke, however, nowhere speaks of such a possibility. Rather, he suggests that the anarchy is permanent, that the state of nature, as the condition in which political societies exist with respect to each other, will never be overcome: ". . . it is plain the world never was, nor never will be, without numbers of men in that state." (II. 14) Why does Locke not consider as a possibility what may seem to us to be clearly implied in and demanded by his thought? *Locke On War and Peace* does not elaborate an answer to this question; the author says no categorical answer is possible. A response to the question, though it does not belong to the study under review, could be given along these lines. The existence of a world-state will signify the end of the state of nature in every respect. But since the state of nature is the naturally given condition of man, complete emancipation from it will mean that man has completely freed himself from the conditions imposed by nature. And since freedom from these conditions is the work of reason, complete freedom implies the actualization of reason in an absolute fashion. If Locke does not think that the idea of a world-state is the final resolution for the conflicts among states, it would appear that he regarded these conditions imposed by nature as definitive of the human situation, or that in his eyes an absolutely actualized reason was not a human possibility. Reason, in Locke, always represents transcendence of nature, yet nature itself is the condition of the existence of human reason, and human reason always remains bound to those conditions out of which it took its origins in an effort to overcome

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them and is of relevance only as the instrument of their overcoming. A reason free from those conditions would cease to be a humanly relevant reason. But at this point the limits of political philosophy have been reached and one must turn from the *Two Treatises* to the *Essay Concerning Human Understanding*.

Locke's position that the state of nature as it exists among sovereign states is final and can never be overcome requires the admission that the claims of one's fellow citizens are to be preferred above all other claims, or that justice and patriotism will always coincide. *Salus populi suprema lex*. The quality of the position represented by Locke may best be gathered by contrasting it with the Socratic position to which it is radically opposed. In the first book of the *Republic*, Socrates disagrees with the young Polemarchus that the true definition of justice can be, as Polemarchus had put it, "helping friends and hurting enemies," because, according to Socrates, it can never be just to harm anyone at all. If by "friends" are meant fellow citizens, and by "enemies" citizens of other states, then Socrates' rejection of Polemarchus' definition is a rejection of the claim that patriotism entirely coincides with justice. Yet, the Socratic position is not complete until we remember that Socrates served as an Athenian soldier, and that he suffered death rather than break his promise to obey the laws of Athens. It is fitting to conclude with this Socratic commentary on Locke's position, because it can be said that Locke developed his position by means of a thorough-going criticism of the fundamental assumptions upon which the tradition of political philosophy initiated by Socrates rested. These criticisms are everywhere implicit in the *Two Treatises*, but it is characteristic of Locke that he never brings them into view as explicit criticisms. Mr. Cox's fine study of Locke's thought in the *Two Treatises*, by rendering the general lines of the argument of that work everywhere visible, allows us to measure just how far the distance is between the tradition Locke is covertly repudiating and the new theory of politics he insinuates in its place.

(116) THE CANKERED MUSE: SATIRE OF THE ENGLISH RENAISSANCE by Alvin Kernan. New Haven: Yale Univ. Press, 1959. 253 pp. \$5.00. Reviewed by NELL P. EURICH, *New York University*.

Although Mr. Kernan has expanded a dissertation on John Marston's plays into the present volume concerning satire generally and the Elizabethan variety in particular, there is certainly no trace of the dissertation-origin. The resultant work is extremely well-digested, easily written, and clearly organized with no lack of metaphorical tools on the part of the author. He revels in his paraphrasing of the works he has studied and his own style flows, ascends to rhetorical heights and descends to paint the ugly, harsh, and coarse in his materials. The reader may even put up guards to protect his reason from the lulling effect of adjectives in frequent series; but, considering the crabbed presentation of many scholarly works, it is a pleasure to be forced to do so.

The book combines a two-pronged attack on the subject: one to define satire as a literary genre, and the other related attempt to consider satire as a work of art in itself, not necessarily a reflection of the author's personal point of view. Here Kernan wishes to discredit traditional criticism of the biographical and socio-historical types. Too often it has been assumed, he says, that the satire is a personal cry of grievance from the author or his social comment on problems of the period. Instead, Mr. Kernan points out in defining the form, there are conventional patterns, poses, and attitudes in satire which become standardized features employed by inferior writers as well as the greats, and discussed by Renaissance literary critics like Puttenham, Lodge, and Nashe.

To clarify the issue further, Mr. Kernan separates the author from the spokesman in satiric works by assigning the word "satirist" to the main character. The satirist is then examined, his usual characteristics, relationship to the scene or setting and to plot—elements which will, of course, vary, depending on whether the presentation is formal verse satire written in the first person,

or the Menippean mixture of verse and prose written in third person with a narrative or fable for protection. Naturally in the latter, the scene is stressed more and the satirist may be partially or altogether absorbed. Continuing in this type with emphasis on the story, we reach drama in which the satirist must function; he can no longer stand completely aside and comment on the ugly parade of vice moving past him. At this point, Mr. Kernan suggests the role of schemer or intriguer is awarded the satirist and he is thus given a *raison d'être* in the play. Now he has become a stock figure within an Elizabethan drama where earlier he dominated the scene, presenting his monologue on the decay of virtue, the state and the world.

In any case, the satirist as the voice of doom emerges from Kernan's selective samples with fairly definite characteristics: a blunt, direct man with only the appearance of honesty, a conservative adherent to the "good old days," even the Golden Age, in the face of present day horrors; he is driven to attack and rage against the rampant evils, and in so doing, he generally enjoys administering the whip with sadistic pleasure; he distorts with all tricks of rhetorical persuasion; in short, he is a caricature, not a character, and he possesses a "monolithic certainty" concerning himself and his motivation. This roughly is the public figure the satirist presents in literature, but his private personality which we may glimpse occasionally adds to the complexity, tension, and paradox in the total figure.

It is this figure we follow through various transformations or, more accurately, mutations since the skeleton remains recognizable. But troubles arise when the skeleton assumes different costumes in comic and tragic drama. Thersites, Jaques in *As You Like It*, Timon of Athens, Macilente in Jonson's *Every Man Out of His Humor* may each reveal the satirist in part, but with added elements he may become the malcontent, the fashionable man of melancholy, or even the buffoon of the play. For example, Mr. Kernan states that Jaques is the satirist—with relatively gentle manners—who in turn is satirized. Questioning further, we learn Thersites is a "malevolent force" and Shakespeare has taken away "the conventional character of the satirist," stripping away his pretensions for moral good and intensifying his basic loathing of mankind. "Troilus and Cressida is not finally a satiric play." In *The Duchess of Malfi*, however, we find the "ideal" Elizabethan satirist. Bosola is the textbook model for the satirist with all the standard attributes, and he is successfully integrated into the play as the evil agent, the intriguer. With the rejection of the satirist at the end of the play we see the general Elizabethan and Jacobean attitude toward the satirist.

So we search for the more or less pure satirist. He stood forth in clear outline in the verse modelled after Juvenal or Horace, and he seemed definable in the Piers Plowman tradition of medieval satire, but he is less easily discerned as a type in the complexity of drama. He comes dangerously near to transformation into an attitude! Mr. Kernan stoutly holds for the satirist's figure throughout the period of this study.

We might wish he had included discussion of prose satire, but he has expertly written a convincing argument along the lines outlined. *The Cankered Muse* is an interesting and thoughtful addition to the study of Renaissance satire which has not to date received sufficient attention.

(117) THE SONNETS OF WILLIAM ALABASTER, editors G. M. Story and Helen Gardner. London, Oxford University Press, 1959. liv-65 pp. 18s. Reviewed by PATRICIA MILLER, *New York University*.

William Alabaster (1567/68-1640) was well-known in his own time as a theologian as well as for his prolonged vacillation between Roman Catholicism and Protestantism. His literary interests were marked from his Cambridge days, but his reputation as a skillful writer of poetry was based on his Latin and Greek verse. Spenser praised him in *Colin Clouts Come Home Againe* for "that heroick song," the Latin epic, "Eliseis." Dr. Johnson spoke of Alabaster's Latin tragedy, *Roxana*, as the only thing in Latin

verse "worthy of notice before the elegies of Milton." Alabaster's English sonnets were not published during his lifetime, and, judging from the condition of the manuscripts, they were never intended for publication. In fact, they were apparently considered by him to be of so little consequence that no pains were taken to preserve them, and many of them were unknown until Bertram Dobell's discovery in the early years of this century.

The present volume in the series of Oxford English Monographs bring together, for the first time, all of the English sonnets in an authoritative, critical text. The text, jointly prepared by the editors, presents the sonnets in a modernized spelling and punctuation because the editors felt that fidelity to the accidentals of the manuscripts would have resulted in a barely readable text. None of the extant manuscripts is holograph, and the three main manuscripts differ widely from each other and none is internally consistent. The carefully prepared and highly readable text of this volume is accompanied by a textual introduction by both editors and a brief appendix citing early references to Alabaster as a poet.

In addition, the general introduction by Mr. Story and the commentary on the sonnets by Miss Gardner constitute the first significant examination of the poems. Because their work is primarily one of textual scholarship, their comments are of a general nature, pointing out the significance of the meditational tradition to the sonnets, their metaphysical quality, and the strengths and weaknesses of the poetry. Even though they feel that the sonnets do not merit extensive commentary and that Alabaster is a decidedly minor poet, their fine work in preparing this edition does make the sonnets available in an attractive and reliable text to students of English poetry, and hopefully, it may lead to a more accurate and valid appraisal of the poems than has thus far been possible.

Story believes that the sonnets were almost certainly written in the period immediately following Alabaster's first conversion to Roman Catholicism and before he escaped from England, that is, between Easter 1597 and Michaelmas 1598. Apparently they were written for his own purposes of private devotion, inspired by his profound religious experience and the need to express that experience.

The structure of the formal devotional exercise is evident in the sonnets, particularly in the sequences of sonnets on a single theme such as the eleven on "The Portrait of Christ's Death." The clarity with which Alabaster's indebtedness to the process of formal meditation may be followed shows more explicitly than does the poetry of Donne or Herbert the way in which the practice of meditation informs poetry. For this reason, a careful study of the sonnets of Alabaster provides a valuable exercise for the study of other poets in the same tradition.

Story and Gardner classify Alabaster as a forerunner of the great metaphysical poets. Although Alabaster uses the same poetic form that Lok, Barnes, and Constable, as well as Donne, used for devotional poetry, his sonnets are closer in spirit and technique to those of Donne and the "metaphysicals" than they are to the conventionally "Elizabethan" manner of the others. While there is no evidence that Alabaster influenced later poets, or, in fact, that later poets were even aware of the existence of his English sonnets, there are resemblances in his poems to the poetry of Donne, Herbert, Crashaw, Vaughan, Traherne, and even Marvell. Such resemblances support the contention of Martz that the poets of this period may more profitably be viewed from the standpoint of their common roots in the meditative tradition than from that of their specific indebtedness to one another or to Donne in particular.

Alabaster's sonnets are well worth reading in and of themselves, for while they are frequently flawed by the weakness of concluding lines, by unpoetic expression, or by ineffective imagery, they just as frequently exhibit the strength, the complexity of thought and concision of expression, the range of tone and vividness of imagery, that are associated with the best work of the "metaphysicals." They are of additional interest to the serious student of 17th-century poetry who can see them in the contexts of

the meditational tradition and the devotional poetry of the early 17th century.

(118) ELIZABETHAN POETRY; Stratford-Upon-Avon Studies II. New York: St. Martin's Press, 1960, 224 p. \$7.50. Reviewed by NANCY DEAN, New York University.

This collection edited by John Russell Brown and Bernard Harris from the Shakespeare Institute at Stratford-upon-Avon, presents ten essays representing different aspects of a literary period and the economic and cultural influences upon it. Five of the ten essays are in the nature of surveys: F. T. Prince's "The Sonnet from Wyatt to Shakespeare," Franklin Dickey's "Collections of Songs and Sonnets," D. G. Rees's "Italian and Italianate Poetry," R. W. Ingram's "Words and Music," and Bernard Harris's "Men Like Satyrs." While there is much valuable information in these articles, the amounts of material to be covered make it difficult for the authors to avoid enumerative listings of authors, dates, and contents. Still, there are, in the best essays, insights even on very broad subjects. Prince would seem to agree with Rees's statement: "On the whole, Italian poetry has followed the example of Petrarch, has tended to 'distance' experience and evolve highly formal and disciplined modes of expression, in a way which English has not done. From Wyatt onwards, amidst all the valuable learning from Italy, one sees how the desire to make writing directly relevant to the visible world and to living, makes itself felt." (p. 68).

At the other end of the spectrum are two essays which center upon one work: Donald Davie's "A Reading of the Ocean's Love to Cynthia," and Frank Kermode's "The Cave of Mammon," an examination of the seventh Canto of the second book of *The Faerie Queene*. Davie's point: Raleigh's modernity, could have been made much more directly without the impolite device of the "uninstructed reader" with whose ideas his readers are invited to identify, only to have the ideas overturned later. Frank Kermode's splendid article argues that in the Cave of Mammon Spenser has created a myth in which Guyon, like Christ in the wilderness, Milton's Christ in *PR* and the situation in Marvell's "Dialogue between the Resolved Soul and Created Pleasure," the 'hero' undergoes an "initiation," a "purgatorial experience" (p. 172) or, what Kermode describes as a "total temptation."

Within these two extremes are articles which center upon a poet and/or his work. Muriel Bradbrook's soundly informative article, "No Room at the Top: Spenser's Pursuit of Fame" traces the "joint campaign of publicity" (p. 91) in which Spenser and Gabriel Harvey engaged. Jean Robertson discusses "Sir Philip Sidney and his Poetry" in an essay which attempts far too much, although each section: his character and life, his standards for poetry, his metrical experiments, and his use of poetic figures is illuminating. Robin Skelton argues in "The Poetry of John Donne" that Donne's poems "are all essentially geared to a highly personalized presentation of the dynamic conflicts within unity, the unity being the personal drive of the speaker towards some mastering force. This being so, very few of his non-secular meditative poems succeed" (p. 217/218). Many of the *Divine Poems* lack this "construction of involvement" (p. 213), are "about something . . . not the thing itself" (p. 219).

My objection to this collection may be deduced from this *resumé* of its contents: it is neither a section in a History of Literature nor a group of provocative essays selected for their provocative qualities. Some few articles like Kermode's and Bradbrook's deserve wide circulation for their critical and "poetic insights or their sound historical scholarship." Others might be placed more appropriately in a section on the period in a History of Literature, or with other like articles in a volume like this one on *Elizabethan Poetry*. But, grouped together, the volume created is not an introduction to the period, a reference book for scholars of the period, or a book of criticism; it is a rather uneven combination of the three.

(119) SEVENTEENTH-CENTURY ENGLISH LITERATURE

TURE by C. V. Wedgwood. New York: Oxford Univ. Press, 1961. A Galaxy Book. 186 pp. paper. Reviewed by ROBERT B. RESNICK, Springfield College.

In ten brief but entertaining chapters Miss Wedgwood gives us her thoughts on some of the more familiar authors and their works between 1600 and 1700. Her analyses of authors and genres are as easy as "table-talk" but are lucid, shrewd, epigrammatic. Handbook which it is, the work is not an undergraduate dictionary of 17th-century literature, for there is none of the boredom attending volumes of this nature. A main artery in the book is the elucidation of the direction language took in the hundred-year period. In the first chapter we are told: "The language of literature had stopped showing off and was learning the manners of the drawing-room. By 1700 it has added to the confidence of youth the confidence of breeding." In the last paragraph of the book Miss Wedgwood summarizes: "It was the double work of the 17th century to perfect and enrich the language and to evolve a singularly clear, powerful, and consistent moral outlook through large sections of society." The author has a knack for metaphor and makes even a generalization sound witty. Thus: "Burton's sentences seem to tumble headlong out of his richly furnished mind and tend, moreover, to rush from English into Latin and from Latin into English like a train going through a series of tunnels." She dismisses Drummond as follows: "Sidney, Ronsard, du Bellay, Petrarch, Spenser, Tasso, and Desportes, all are brought in to midwife this muse in travail." She sees Jonson, in the middle of the hotbed of Jacobean literature, as "lord of misrule, author-in-chief, with his finger in every pie, huge, loud-mouthed, bragging Ben." Having made favorable mention of *Lucidas*, in the same breath she "writes off" Cowley: "He is a poet whom it is always a real pleasure to read, yet reading him is like walking abroad on one of those mild 'misty' blue days in spring which tantalize continually with the expectation of a sun which never breaks through the clouds." When she treats Milton, Miss Wedgwood curbs her wit, for she finds him not of or in but above his time. Respectful of and sensitive to his work, she concludes: "The visual images created by the blind poet of the last poems have an unhindered clarity of focus." From about the chapter on Milton to the end of the book Miss Wedgwood is more serious in tone than she had been thus far. (Not so much so, however, that she cannot dismiss with a whiplash Nathaniel Lee and Nicholas Rowe "who bring up the rear [of the Restoration theater and] are deservedly as dead as Queen Anne." The note of seriousness may be due to her desire to emphasize the background of Puritanism as the creation of "the dynamic, explosive quality of much later English writing." All in all Miss Wedgwood has succeeded in bringing the literature of the 17th century closer than ever to us; and what Joseph Frank once said about her *Truth & Opinion*—"it has the added distinction of being good bedside reading"—can be applied to this work as well.

(120) THE WORD IRONY AND ITS CONTEXT, 1500-1755 by Norman Knox. Durham: Duke University Press, 1961. xv, 258 pp. \$7.50. Reviewed by PAUL J. DOLAN, St. Francis College.

The title of Professor Knox's book reveals a good deal. The work is a survey of a critical term; hence, its very clear if somewhat pedestrian title. Had Professor Knox been more concerned with the manner of viewing the human situation peculiar to young graduate students his work might have been called "The Context of Irony" or "Irony in Context" or "Ironic Icons." The clarity of the actual, non-alliterative title does, in fact reveal the chief merit of the book itself.

Professor Knox has presented us with an exhaustive survey of the word "irony" in its historical context and traced its development as a critical term. The study is limited to 1500-1755 as the period in which the term first entered the English critical vocabulary up to the time at which "irony" represented a concept of conscious, applied literary criticism. The development is documented from the 16th century's random and erudite use of

the classical word, to the work of Swift and DeFoe, whose practice made the term a standard term of literary reference.

Irony is peculiarly a library book and a book a university library should have. It's a library book because it is not for continuous reading but for specific reference. (Indeed, any number of undergraduate papers could be assigned from it.) Except for the opening chapter the book is constructed almost like a geometry textbook. That is, Professor Knox defines an aspect of the term and then cites examples of contemporaneous uses of the word in that way. And, it is precisely this schema which is both the virtue and limitation of the work.

Thus, in the chapter entitled "Methods of Blame-By-Praise Associated with *Irony*," we find sub-section VI. "*The fallacious argument.*" This is defined in the following manner: "A popular device among Augustan ironists was the patently false enthymeme, which they used frequently to support the main design of advice, concession, defense, or direct praise." (p. 123) This distinction of one sub-specie of a particular form of irony is documented by five examples. And this "propositional method" is the *modus operandi* for the work.

On page 221 Professor Knox remarks of his subtle distinctions of "banter" (which is related to irony): "No doubt this scheme is too neat." He is, unfortunately, right. The book is over schematized. Granted that Dr. Knox is primarily concerned with a dictionary of the word "irony," 200 pages of such distinctions as "I. *Irony As Pretense and Deception*; I. a. *Constant dissimulation*; I. b. *Self-depreciation in order to achieve a practical end*; I. c. *Falsely attributing some attitude or act to another*. II. *Irony As Limited Deception*; II. a. *A temporary deception etc.*" is cutting it a bit fine.

Obviously such scrupulous classification tends to become self-defeating. It is always helpful to define terms but Professor Knox almost dissects "irony" out of existence. One can get lost in the sub-divisions and one occasionally wonders if such fine distinctions could or should be made.

The meticulous sub-classification is symptomatic of what some will consider a major drawback in the book. One cannot fault an omission where none technically exists, but some theoretical speculation on the growth of irony as a literary mode might possibly have made *Irony* an invaluable work of scholarship. Professor Knox's first chapter (based in part on the work of Sedgewick) is a good brief survey of the use of the term "irony" up to the mid-18th century. Yet, Professor Knox's ultimate conclusion appears to be that the word has had different meanings for different critics at different times. In the body of the text, one can only admire the scrupulous distinctions and classifications; but, the few attempts to define a general concept of ironic mode or modes never really gets anywhere. In documenting the rise of irony as a term Professor Knox notes its arrival with DeFoe and Swift but never speculates on what attitudes of mind are pre-supposed before a word which reflects the attitude becomes current. The examples of the use of the term are invaluable, the task of general conclusions remain; the old question of the forest and the trees.

Professor Knox's book is important and valuable. He has begun a study which we hope he will conclude in a second volume based on the evidence he has gathered for this. *Irony* is a thorough book, carefully annotated and with a sanely selected bibliography. (One must acknowledge the excellent work of Duke University Press in the fine format.) Let us hope that Professor Knox does not keep us waiting for a companion work of the same high scholarly standards.

(121) DRYDEN'S AENEID AND ITS SEVENTEENTH CENTURY PREDECESSORS, by L. Proudfoot. New York: Barnes & Noble, 1960, viii, 279 pp. \$7.00. Reviewed by ERNEST SIRLUCK, University of Chicago.

This is a moderately useful book, although it is not quite what it purports to be, a "critical study of [Dryden's] *Aeneid*." The

first of three parts of roughly equal length gives passages from Book IV of the *Aeneid* in the original, in Dryden's version, and in earlier English translations used by him, with occasional commentary by Mr. Proudfoot. The second part provides brief accounts of these earlier versions and their authors. The third part discusses Dryden's translation under such headings as "General Merits," "The Coarsening of Tone," "Metre," "Dryden and the Tradition," etc. The author defends his method, but it is bound to give rise to some uneasiness. Perhaps exhaustive comparison with demonstrable influences within a single book of the poem is more instructive than selective comparison throughout the whole poem (although this is not certain), but is there not something factitious about treating those particular predecessors who made immediate contributions to Dryden's Book IV as constituting the "tradition?" Were there others who made similar contributions to the other 11 books? Can the discussion really be limited to such translations as were written in heroic couplets without distorting Dryden's relation to his predecessors? But while we would have more confidence in the author's discussion if he had avoided these fallacies, we may still find in the first and third sections an illuminating illustration of Dryden's use of earlier translations and a balanced and helpful discussion of his characteristics as an epic translator. It is hard to feel that the capsule accounts of "Dryden's Predecessors" in the second section are of much value.

(122) THE SCHOOL OF DONNE by A. Alvarez. London: Chatto and Windus, 1961. \$2.75. Reviewed by MARY R. MAHL, University of Southern California.

In this book Mr. Alvarez has not offered any startling interpretations of the work of the 17th-century followers of Donne, but he has chosen to examine it in terms of what he calls intellectual realism. And this new examination answers the questions of what happened to the poetry of the School of Donne at the Restoration, and why.

What Mr. Eliot has called Donne's unified sensibility, Mr. Alvarez has termed his intellectual realism. The Renaissance ideal was a poetry that was difficult because its proper subject was philosophy; Donne's was difficult in itself. Donne was not trying to "put over" the ideas of the philosophers, as Spenser attempted in the *Faerie Queene*, but he used such ideas as "pillars more or less useful in supporting his own building." A wit writing for wits, he could assume for his readers a frame of reference which made it unnecessary for him to interpret allusions which appear in a kind of poetic shorthand. He protested against the "fevered unreality of poetic conventions," and, like Bacon, "desired to have done with posturing and to talk sense," according to Mr. Alvarez. This intellectual realism rejected pretension in the name of common sense rather than in the name of poetic principles; for Donne, the controlling principle is dialectic. His style of philosophical discourse fostered logical brevity which employed figures of wit rather than figures of sound. The author feels that this "realism altered the language of poetry because for the first time a writer was dealing in compelling poetic terms with the intellectual adult's full experience in all its immediacy . . . without censoring any areas of [his] sensibility." Donne's real influence was a matter of tone.

Mr. Alvarez discusses the School of Donne in terms of Courtiers, Divines, and University Wits. The Courtiers preserved the courtly stance of formal, polished detachment which "fore-shadowed the elegant and more social wit of the Augustans." George Herbert, greatest of the Divines, translated Donne's realism to fit his "milder, more reposedly devotional sensibility and the easier, more courtly-polite background in which he lived much of his life," and developed a realism based on manners rather than on dialectic; his special gift was personal tact and a common language for religious verse. The chapters on Crashaw the metaphysical rhetorician, Marvell the poet of judgment, later academics who reduced wit to a formula, and Cowley "the first obviously de-

corous, theoretically justifiable or even recognizable poet in the School of Donne" who "translated Donne into Restoration terms," demonstrate the author's sensitive critical perception and provide clearly defined positions for these 17th-century poets in the Metaphysical hierarchy.

In his final and most brilliant chapter, Mr. Alvarez analyzes the nature of the complete rejection of the School of Donne at the Restoration and the reasons for it. Bacon's dismissal of both scholastic logic and the poetic imagination was based on the reliance of both on uncontrolled verbal ingenuity; he insisted that the first two "distempers of learning" which his new, sane and healthy philosophy had to get rid of were rhetoric and deliberate verbal obscurity which was a kind of rhetoric of the intellect. In place of the intellectual autonomy of the Metaphysical poet, Bacon proposed a "levelling out of the understanding by scientific techniques which made all men equal before nature," and therefore strictly limited and almost impersonal. Hobbes and Sprat, with the Royal Society, consolidated Bacon's ground. Clarity became a civil duty; dialectics and verbal analysis gave place to factual observation and common sense.

What Mr. Eliot calls the dissociation of sensibility, Mr. Alvarez calls the extroversion of the imagination. In place of analysis which in its degenerate form had become a turning in of words on themselves, "the philosopher spinning abstractions out of his intellect," they substituted the safe way, that of impersonal experimental knowledge, and thereby lost not only Cleveland and the game of wit, but also Donne and Herbert, "writers who used logic to analyze vividly dramatized personal situations with complete fidelity to psychological realism, and who linked their analysis to the kind of intellectual themes which preoccupied their particular brand of tough intelligence." The standardized pattern for feelings and for the occasion, and the determination to view language "as though it were composed of a series of fixed and discreet units" eliminated the realization of the potentialities of a feeling through the potentialities of language. With the abandonment of the dialectical ways of thinking went the rejection of the intellect and the dismissal of the School of Donne.

Mr. Alvarez's clear, logical presentation is bound to make both the expert and the general reader ask, "Why had we to wait so long to bring the School of Donne, and its rejection, into true focus?"

(123) ANTI-ACHITOPHEL (1682). Three Verse Replies to *Absalom and Achitophel* by John Dryden: *Absalom Senior* by El-kannah Settle; *Poetical Reflections* by Anonymous; *Azaria and Hushai* by Samuel Pordage. Facsimile reproductions; edited with an Introduction by Harold Whitmore Jones; Scholars Facsimiles & Reprints, Gainesville, Florida, 1961. 112 pp. \$5.00. Reviewed by HOWARD H. SCHLESS, Columbia University.

Considering the almost unbelievable dearth of available (not to speak of reliable) texts of poetry of the 1660-1700 period, we should be grateful to Scholars Facsimiles—whatever the price—for reproducing these three poems, particularly *Absalom Senior*, which will be discussed here. We cannot be; not, at least, in the form of painfully reduced photolithographs that cause letters and marks of punctuation to disappear, that almost totally obliterate distinction between long *s* and *f*, or that turn over-inked letters, the highly important ornament on the title page, and the smaller type of the entire errata section (vitaly necessary in this edition) into black illegibility. Every scholar has to be aware of the pitfalls inherent in any form of photocopying; but facsimile reproductions of this sort are notoriously dangerous and the dangers increase radically with tampering—be it through reduction in size, removal of "show-through," or simply from a desire for better contrast. It is, for example, impossible to use this present facsimile of *Absalom Senior* for any sort of textual work without first having compared it carefully with an original and made the necessary corrections. A straightforward reprinting would have been

infinitely more satisfactory—and surely could not have been more expensive. There would seem to be an appeal to seeing “the original” (albeit through a lens darkly) that is almost as strong as the *mystique*-of-the-first-edition, which was inexplicably used here despite the fact that the second edition 1. has generally better readings, 2. incorporates the important corrections of the errata, 3. is in quarto instead of folio and would have required little or no reduction.

Jones's introduction scarcely comes up to the disappointment of the text. In tone, there is a slapdash that ranges from unintelligibility (“[*Poetical Reflections*] surely would have been included [in Buckingham's *Works* (1704-5)] even though he had at first wished to claim any credit from its publication and later have wished to disown it”), to infelicities (two universities are “thanked for leave to use contemporary marginalia in each's copy of Settle's poem”), to obfuscating non-sequiturs (“Whereas, as shown in the Table of Allusions be'ow, two independent readers often agreed over the identities of many characters in Settle's poem, Restoration readers at large were reticent over the authorship of the *Reflections*”). There are a number of cliff-hangers: we are not given the name of “the pioneer work” on Settle (presumably F. C. Brown, *Elkanah Settle*, Chicago, 1910); of Pordage, we are told rather enigmatically that “As no detailed study on him, published or unpublished, has been traced, we can only have recourse to the standard works on the period; data thus easily accessible are not therefore reproduced here”; nor do we have “readily available” information on Dryden's “use of Biblical allegory,” since Prof. R. F. Jones's article is only on the history of the earlier uses of the Absalom story.

Frequently, the grounds for assertions are rather questionable. On p. iii, for example, it is asserted that *Absalom Senior* was “reprinted . . . a year after its first appearance,” yet, on p. v, the data on publication (first edition dated by Luttrell 6 April 1682, second edition dated only by its colophon's “1682”) offers no support. Again, singling out “Settle's . . . mercenary pen,” or Dryden's lofty indifference to attack that allowed him “to write vituperation to order” and made his “spleen . . . a manufactured one,” suggests a certain unfamiliarity with the political poetry of the period.

Editorially and textually, the introduction is misleading. We are told that “The First Edition, here reproduced, seems to exist in a single impression.” Now, admittedly, “impression” is still a somewhat unsettled term, but careful collation should have made evident that the folio existed in several states (none of which is noted). There are at least three: (A) the earliest that I have seen being the one reproduced; (B) the next state being the Luttrell copy (which Jones did not consult either for text or for its fairly full marginalia); and the last (C) being a copy I happen to have in my possession. There are perhaps a dozen variants in punctuation between A and BC, but since these may simply be faults of photo-lithography, let us keep to undoubted changes. P. 2, l. 25 reads

And he dare fight, for Faith is more renown'd (A; B)

And he dares fight for Faith, is more renown'd. (C; 2d ed.) P. 23, l. 27, reads “nicer” (A), “wiser” (B; C; 2d ed.). On the same page, l. 38 reads “Kind Stark” (A), “Kind Stars” (B; C; 2d ed.); and, in line 39, “pride that hurl'd” (A), “Pride that hurl'd” (B; C; 2d ed.). I have not seen the Leeds or Manchester copies which Jones consulted for marginalia, but I would be quite surprised if they both proved identical with (A).

We are also told that the second edition “seems to have been struck off in a single textual state” but, if Jones's transcriptions from it are correct, then Yale has a variant copy. In the passage given on p. vi, the second line reads “For courage and for Constancy renoun'd”; the Yale copy reads “For Courage and for Constancy renown'd”. Again, as one of the seven variants “of any significance” between the two editions, the folio, at p. 14, l. 17

reads “couch,” while the quarto is said to read “couch”; however, the Yale quarto reads “couch”.

This brings us to the question of significant variants. Jones finds only seven, the one above and enthron'd, with/inthron'd with, Arts . . . steps/Art's . . . step's, Rods;/Rods?, to Descend/do Descend, Cedars/Cedars, Temples/Temple. If a “significant” reading gives a different, or possibly different reading of a line, then there are (following Jones's seven examples) so many variants that we can divide them into three groups: verbal, punctuative and metrical. The verbal variants that were mentioned in the folio's errata and incorporated in the second edition will be marked *e*. Transpos'd/Transpos'd (t.p., 3), Hold/Held (*e*; 1, 8), Cozbies/Cozbie (1, 21), Ship, and/Ships and (*e*; 4, 22), Kindl'd/Rank'd (*e*; 4, 26), they/thus (*e*; 4, 37), Daggers/Dagger (5, 31), poor/weak (*e*; 7, 18), his/a (*e*; 9, 3), his/a (*e*; 9, 4), But oh the/But, oh ye (*e*; 9, 6), one/once (11, 19), Lord/Lov'd (*e*; 12, 11), bidden/hidden (16, 39), Jonas/Jonah (17, 23), Nor is the Metal/The Metal is not (18, 14), the/his (18, 28), loo/rate (*e*; 19, 27), including/excluding (*e*; 22, 10), ere/e'er (26, 31), Men/em (29, 6), raze/race (29, 13), But/By (32, 37), and/yet (33, 5).

Variants in punctuation at the end of a line that cause significantly different readings include commas (2, 36; 12, 35; 31, 16), semicolons (8, 12; 11, 28; 13, 8; 22, 31; 22, 38, 27, 14; 32, 42; 38, 10), colons (4, 12; 14, 33; 22, 29; 25, 36; 28, 33; 29, 26; 32, 22), periods (12, 34), question marks (28, 29), deletion (7, 3; 22, 11). Internal punctuation of significance would be: Mighty; (4, 32), Race, (6, 10), Who tho (6, 39), Now, all forgotten, (9, 41), 'this (16, 20), Hunter's (19, 6), Fortunes (22, 17), Dishonor (29, 18). Some of these are based, of course, on personal interpretation, others are probably the result of the copying process, but there would certainly seem to be more than are given in the Introduction.

Variants indicating meter can be found, for example, in the following lines: 13, 35; 15, 9; 15, 30; 19, 39; 20, 2; 20, 20; [24], 35; 27, 29. Generally, these represent a dropped vowel; a number of others have not been noted here.

As for the commoner identifications, the marginalia in Luttrell's and my copy generally agree with those which Jones found, but they correct him in the case of Adriel (Lovelace), Corah (Scroggs), and Jonas (Seymour). As well, Ashur is not “Fourth Lord Herbert of Cherbury,” but Arthur Herbert, Earl of Torrington; and Hothriel may be Bethel, but the lines would seem to indicate a Whig Lord Mayor, probably Ward.

The notes are appallingly inadequate for so complex and allusive a poem. There are less than a dozen, some of which seem irrelevant, and one of which is simply incorrect (the “all-be-devill'd Paper” is not “that accusing Shaftesbury of high treason” but rather the famous Association Paper which was said to have been found in his study). If an additional 16-mo gathering could not have been allotted for proper annotation, it would probably have been better to have dropped all appearance thereof.

(124) THE ENGLISH LIBRARY BEFORE 1700: STUDIES IN ITS HISTORY, eds. Francis Wormald and C. E. Wright. London: Athlone Press, 1958. xi-273 pp. 35s. Reviewed by R. J. SCHOECK, St. Michael's College, Univ. of Toronto.

To study the libraries of a period is to study not only the cultural resources available but also that period's sense of its traditions, and from such studies we may ultimately begin to measure the achievement of a period, a literature or even a culture. Several generations of devoted and great scholarships lie behind the superb syntheses which are here put together to form a most valuable survey of libraries in England before 1700. The chapters that make up this volume, the preface tells us, had their origin in lectures delivered at the School of Librarianship and Archives of University College, London, the first in 1952 on the mediaeval English library and the second in 1954 on the renaissance English library. To these original lectures revised under

the editorship of Wormald and Wright, R. M. Wilson has added a chapter on the contents of the mediaeval library. Some of the individual chapters are the best accounts available of their subjects, and all are amply footnoted; the work as a whole has a full index (including manuscripts cited), and there are excellent photographs and a brief selective bibliography. If an excuse be necessary for calling attention to a much-neglected work and for praising its usefulness and value, this must be the excuse in reviewing a work thirty months after its publication.

In place of the introductory lectures which inaugurated the two series in 1952 and 1954, the Director of the School, Raymond Irwin, has written a General Introduction which carries its sketch of the history of English book collecting and libraries down to about 1700. This is followed by Professor Wormald's excellent survey of the physical aspects of the monastic library and such technical points as its place and arrangement and source. Five other essays are concerned with the mediaeval library: R. M. Wilson provides an essay on the contents of the library—and this ought to be required reading for all graduate students in English. Dr. Geoffrey Ivy collects the important materials on the production of manuscripts, and Dr. C. H. Talbot discusses the universities and the mediaeval library. To complete the picture of the mediaeval library, Professor Weiss has written on the private collector and the revival of Greek learning chiefly in England in the 15th century, and Professor Knowles has admirably compressed into a dozen pages the story of the preservation of the classics, making splendid use of some unpublished additions by Professors Mynors to Manitius's *Handschriften antiker Autoren*.

While the editors disclaim any completeness of treatment of the whole history of the English library, the book comes very close to achieving such completeness of coverage. One of the gaps is in the overlap between printed books and manuscripts—on which I have commented briefly in reviewing Kristeller's *Latin Manuscript Books before 1600* (in SCN-NLN VI, Summer-Autumn 1960, 39-40)—and the period from about 1480 to about 1530 is complex and important, and badly in need of an up-to-date synthesis. Another sin of omission one must call attention to is the failure even to mention the libraries of the Inns of Court: that of Lincoln's Inn, for example, was the first institutional library in London—and the lawyers themselves, as I have commented in a piece forthcoming on 'The Libraries of Common Lawyers in Renaissance England,' were significant book-collectors.

By comparison with the treatment of the mediaeval library, the 16th- and 17th-century libraries are more sketchily surveyed, although there are some splendid chapters, especially the two by C. E. Wright: 'The Dispersal of the Libraries in the 16th Century,' and 'The Elizabethan Society of Antiquaries and the Formation of the Cottonian Library.' Completing the volume are J. C. T. Oates' survey of 'The Libraries of Cambridge, 1570-1700,' and J. N. L. Myres' of 'Oxford Libraries in the 17th and 18th Centuries.'

Such succinct essays, in such a format and with so clear a general introduction, provide an altogether admirable introduction to such a large and important subject. But one must say more: a number of the individual chapters are the best available at present, and all have been written by experts in these fields. If there is some discontinuity (especially between the mediaeval and the renaissance sections), the close treatment in the individual chapters gives its own rewards: one has only to glance over the notes to realize how expert and learned a job of compression and synthesis has been done. Here is a collection, a survey, for which one can exclaim, For this relief much thanks.

(125) THE DIARY OF WILLIAM LAWRENCE (Covering Periods Between 1662 and 1681), ed. G. E. Aylmer. Beaminster: J. Stevens Cox, 1961, xxii, 93 pp. \$6.00 (Edition limited to 300 copies.) Reviewed by PAUL J. DOLAN, St. Francis College.

G. E. Aylmer and J. Stevens Cox shouldn't have much

trouble finding 300 eavesdroppers for the Lawrence papers. Let it be said immediately that the previously unknown papers have almost no literary or historical value so that we can move to their more interesting merits and problems.

First, of course, the specific nature of the papers here printed must be established and here is the first rub. The title *The Diary of William Lawrence* is not accurate. As Aylmer notes in his introduction: "Strictly therefore this is not a diary at all, but the author's subsequent fair copy of his own letters. But since much of the longest single item in it (the 1675 letter) is cast in the form of a journal, Lawrence's MS. may be thought of as a hybrid somewhere between the characteristic 'news-letters' of the 17th century, a letter-book in the usual sense, and a diary or journal properly so-called." Thus we encounter the first of the editorial whimsies which add to the interest of the work. Mr. Aylmer tells us that the 93 pages here reproduced are culled from a "stout folio volume" in the possession of Mr. J. Stevens Cox. But, he does not tell us how or why he selected the particular material here and left out a play entitled *Newes from Geneva, or The Lewd Levite*. If William Lawrence could maintain the wit of the bawdy passage on page 23 of this work, the *Lewd Levite* might be worth resurrecting.

Nevertheless, for reasons known only to Messrs. Cox and Aylmer *The Lawrence Diary* is a fragment of papers. A complete publication of the seven different items noted in introduction as comprising the folio may be waiting the reception of this installment.

Mr. Aylmer tries to make a case for the importance of these papers. But the effort reveals the magnitude of the task. Thus he says (x) that we can never be satiated with 17th-century autobiographical works. Satiety must vary with the individual and the intrinsic worth of the Lawrence papers may likely be beyond the point for those who can't learn enough about Donne, Milton and Hobbes. Another quaint device for elevating the stature of his work is the comparison which Aylmer makes between his Discovery and another William Lawrence. He fills two pages explaining the political opinions of the second Lawrence but then concludes that the two had nothing in common!

This attempt to editorialize the papers into significance is symptomatic of graver editorial fault. This is a fault of omission. In reading the papers, one is struck (on pages 4 and 30) with the rough, prose discussion of political events in the same terms Dryden uses in *Abolom and Achitophel*. This could prompt the idea that Dryden was drawing on a popular political set of terms for his poem. Yet, the journal is a re-working of material previously written and Aylmer casually remarks: "the entire contents may be fair copies made in the 1680's." Aylmer is strangely silent on the problem of whether Dryden learned from men like Lawrence or vice versa.

If one simply ignores the thorny problem of hindsight improving anyone's ability to write a good letter, then Lawrence's outraged reactions to the Popish Plot (pp. 33-36) are interesting in themselves. Indeed, his method of dealing with Jesuits is faintly reminiscent of the less savory passages of William Faulkner.

The value of the book is the revelation of the man William Lawrence and his most engaging vanity. His own descriptions of his in-law problems reads like a subdued Dickens. He is fond of scattering very bookish Latin phrases in his letter-journal and more often than not, he translates them. The translations are obviously for the benefit of posterity. The most revealing gesture of the man, however, is the fact that as a memorial to his brother Isaac, he, William, preserves the letters he wrote to his brother.

The book is a good example *curiosa* and too uneven for a systematic review. Aylmer includes some of Lawrence's poetry which only a man like Lawrence would have wanted preserved. The passages describing Charles II's relations with Louise de Keroualle and the coach journey of two tarts would fit nicely in a Restoration prologue and Boswell's *London Journal*.

Lawrence is an interesting character and apparently wanted desperately to be remembered as a man of letters. It is therefore only just that this fraction of his writing is finally published.

SECTION IV: SUMMARIES OF SCHOLARLY ARTICLES

POETRY: ITEMS 126-142

PROSE: ITEMS 143-152

THEATRE: ITEMS 153-167

SCIENCE and MISCELLANEOUS: ITEMS 168-198

Unless otherwise noted, abstracts from *TLS* (*Times Literary Supplement*) by Laurie B. Zwicky; *JEGP* (*Journal of English and German Philology*), *HLQ* (*Huntington Library Quarterly*), *Am Lit* (*American Literature*) by Ray L. Armstrong; *Isis*, *Osiris*, *PQ* (*Philological Quarterly*) by John T. Shawcross; *N&Q* (*Notes and Queries*), *South Atlantic Quarterly*, *University of Toronto Quarterly* by Arthur M. Axelrad; *DA* (*Dissertation Abstracts*) by Robert B. Resnick.

(126) J. A. V. Chapple, "Christopher Codrington's Verses to Elizabeth Cromwell," *JEGP*, LX, 1 (January 1961), 75-78:—Prints the text of the poem from a MS source, identifies the subject, and dates the poem 1690-1700.

(127) Robert C. Fox, "Donne in the British West Indies," *History of Ideas News Letter*, V (1960), 77-80. Geoffrey Keynes' exhaustive bibliography of Donne contains only 21 items for the entire eighteenth century. Hence of major importance is the poem, "On Reading Dr. Donne's Poems," published herewith. Of additional interest is the fact that it appeared in an obscure, out-of-the-way periodical, *The Barbados Gazette*, in the issue of July 18, 1733. The poem professes to be written by a woman suffering from unrequited love; she feels that only conceits of the metaphysical school are capable of conveying the true nature of her passion. She expresses her feelings in a manner reminiscent of Donne: by the enumeration of the parts of the body which participate in love, by the insistence on the interaction of soul and body, and in the use of such phrases as "every Atom of my Frame" and "every Nerve in loving thee." Donne is regarded as superior to the Augustans in the naturalness of expression—the reverse of the usual 18th-century position. PJD

(128) Robert Armistead Bryan, "The Reputation of John Donne in England from 1600-1832: A Study in the History of Literary Criticism," *DA*, XXI, 9 (March 1961), 2702-3. University of Kentucky, 1960, 346 pp. (Microfilm \$4.45; Xerox \$15.75.):—Until 1633, Donne's reputation was built largely upon his satires, eulogies, verse letters, and love lyrics. Between 1633 and 1700, his reputation declined when attention was paid to his relatively simply stated poetry which contained a high degree of comedy. Dryden praised Donne's wit but not his metrics or use of abstruse learning in the love poetry; and Walton sympathized primarily with his clerical devotion, erudition, and eloquence. Pope's reversification of two of Donne's satires in the 18th century helped popularize the irregularity of Donne's metrical patterns. Johnson's censure of his metaphysical wit, academic metaphor, poetic diction, and metrics set the pattern for criticism of Donne for most of the other 18th-century critics. In the eighteenth century, Donne's judgment, too, was considered deficient. In the early 19th century, Donne achieved a notable degree of favor as criticism was becoming re-evaluated in terms, for example, of precepts observable in Coleridge's criticism and Wordsworth's poetry, of the disappearance of the old dichotomy of wit, and of the change in the function of meter. This "new" criticism was the root of the late 19th- and early 20th-century revival of Donne.

(129) A. B. Chambers, "The Meaning of the 'Temple' in Donne's *La Corona*," *JEGP*, LIX, 2 (April 1960), 212-217:—The "Temple" sonnet, No. 4 in the *La Corona* sequence, is not out of place there, as sometimes supposed. Dramatically confirming the

double nature of Christ and showing both the beginning and the purpose of his ministry, it may be seen as epitomizing the whole sequence.

(130) R. A. Durr, "Donne's 'The Primrose,'" *JEGP*, LIX, 2 (April 1960), 218-222:—"The Primrose," opening with idealistic aspiration and ending in cynical wantonness, corresponds to a pattern important in Donne's secular verse as a whole.

(131) Joseph A. Mazzeo, "Notes on John Donne's Alchemical Imagery," *Isis*, XLVIII (1957), 103-23:—Evidence is derived from both poems and sermons of Donne's acquaintance with alchemy in its broader aspects: he employed imagery from general hermetic theory and alchemical processes, and imagery of quaintness, spiritual alchemy, and the alchemical quest.

(132) Judith Banzer, "'Compound Manner': Emily Dickinson and the Metaphysical Poets," *Am Lit*, XXXII, 4 (January 1961), 417-433:—Argues the influence on Emily Dickinson of many of the metaphysical poets, esp. Donne and Herbert, and discusses the means by which they became available to her.

(133) Earl Miner, "Dryden and the Issue of Human Progress," *PQ*, XL (1961), 120-29:—Although omitted from discussions of the history of human progress, Dryden, a moderate, felt that progress is possible and desirable in time, but that perfection will come only when eternity begins at Judgment. The idea of progress (as in his poem to Roscommon) furnished inspiration for imagery and metaphor, heightened the awareness of the relation of the past to the present, and therefore is important to a full understanding of his works. "Progress must lead to achievement or it is undesirable change." The accomplishment is important, not the progress.

(134) Wallace Maurer, "Who Prompted Dryden to Write *Absalom and Achitophel*?" *PQ*, XL (1961), 130-38:—Suggests Sir Edward Seymour as the one who prompted Dryden on the basis of a contemporary letter. Information on Richard Mulys, the writer of the letter, and Seymour's pertinent political career is given. Seymour's commanding position and his political feelings were sufficiently important to urge Dryden to write. What he specifically suggested is uncertain.

(135) Howard H. Schless, "Dryden's *Absalom and Achitophel* and *A Dialogue Between Nathan and Absolome*," *PQ*, XL (1961), 139-43:—Another product of the common background from which Dryden's poem derives is a poetic version headed *A Dialogue between Nathan and Absolome 1680* in the British Museum (Add. MS 21094, f. 1v-2r). Though a fair copy, the date can be trusted because of its closeness to other poems on the subject and external events. Between 1680 and No. 1681 (date of Dryden's poem), "the point of attack had shifted from Court to City and from 'Absolome' to Achitophel."

(136) Lloyd E. Berry, "Phineas Fletcher's Account of His Father," *JEGP*, LX, 2 (April 1961), 258-267:—The first and second of Fletcher's eclogues, much concerned with the life of the elder Giles Fletcher, contain several obscure allusions hitherto unsatisfactorily explained: e.g., Amyntas (I, 13 etc.), here established as James I. Other identifications of persons and circumstances at Cambridge and elsewhere are asserted.

(137) E. E. Duncan-Jones, "Marvell and the Song 'In Guilty Night,'" *TLS* (9Sept60):—The song in which Marvell mocks Mr. Bayes (Samuel Parker) (*Works of Marvell*, ed. Grosart, I, n. 54) is "The Witch of Endor," or "In Guilty Night." It follows biblical account of Saul's visit to Endor where Samuel's ghost rebukes Saul and foretells his defeat. Marvell identifies Parker with Saul, and Bishop Bramhall with Samuel's ghost who says "Art thou forlorn of God."

(138) Forster, Leonard. "An Unnoticed Latin Poem by Thom-

as Randolph," *English Studies*, XLI (1960), 258. Forster describes a signed but untitled epicedium of sixty Latin hexameters in *Mausoleum Mauritianum* (Cassel, 1635-40, Part II, p. 162), funeral publication on the death in 1632 of Landgrave Maurice the Learned of Hesse-Cassel. The poem is not included in the editions of Randolph by Hazlitt and Parry, and not noted in the Tannenbaum bibliography. (R. W. Ayers)

(139) H. M. Richmond, "The Fate of Edmund Waller," *The South Atlantic Quarterly*, LX, 2 (Spring 1961), 230-238:—Waller, highly praised in the 17C, and condemned or neglected in the 20C, deserves restudy.

(140) Richmond, H. M. "The Fate of Edmund Waller." *South Atlantic Quarterly*, LX (1961), 230-238. Waller's contemporaries, including Dryden and Atterbury, praised his poetic powers; modern critics, including Douglas Bush and J. B. Emperor, censure them. The sharpness of the conflict between these views suggests that Waller would be an unusually interesting figure on which to focus a study of developing critical opinion. Moreover, Waller's "mastery of reserved yet pointed expression," his "capacity as wit," his "sense of conversational flow," his "natural yet sensitive tone," and his "intellectual liveliness" ensure his claim to modern readers' respect. (H. T. Meserole)

(141) J. Milton French, "Thorn-Drury's Notes on George Wither," *HLQ*, XXIII, 4 (August 1960), 379-388:—Notebooks once in the possession of Thorn-Drury record autographs, MSS, etc. of importance to any student of Wither. These are itemized and described.

(142) Richard Gordon Barnes, "The Effect of the New World on English Poetry 1600-1625," *DA*, XXI, 10 (April 1961), 3086. The Claremont Graduate School, 1960, 281 pp. (Microfilm \$3.65; Xerox \$12.85.):—The force exerted by America upon English poetry in the first quarter of the 17th century is dynamic. This study attempts, first, to examine the evidence; secondly, to see what America might have meant to an early 17th-century Englishman; thirdly, to investigate the responses of Raleigh, Donne, Alexander, and Drayton to the New World; and fourthly, to examine the evidence of America's force as exerted on the English poetry. The examination proves that the force of the New World was less powerful and less universal, but less vague, than historians from the 18th century on have taken it to be.

(143) Robert C. Johnson, "Francis Bacon and Lionel Cranfield," *HLQ*, XXIII, 4 (August 1960), 301-320:—Traces the association and relationship of the two men from 1612 to the time of Cranfield's fall in 1624.

(144) Vernon F. Snow, "Francis Bacon's Advice to Fulke Greville on Research Technique," *HLQ*, XXIII, 4 (August 1960), 369-378:—Redates and attributes to Bacon a letter in PRO. The letter is printed in full.

(145) Sister Scholastica Mandeville, "The Rhetorical Tradition of the SENTENTIA; With a Study of its Influence on the Prose of Sir Thomas Bacon and Sir Thomas Browne," *DA*, XXI, 10 (April 1961), 3099. St. Louis University, 1960, 247 pp. (Microfilm \$3.20; Xerox \$11.25.):—The aphoristic style characteristic of 17th-century prose can be traced not only to the extra-academic revival of Stoicism and the Senecan style at the time, but to academic rhetorical tradition in which the *sententia* was used as a form of argument and figure of style. In the classical rhetorical tradition the *sententia* was employed primarily as argument, but in the medieval confusion of rhetoric and dialectic the *sententia* was treated rhetorically as an element of style and practically as a kind of persuasive argument. *Sententiae* were popular with Medieval writers and speakers. In the Renaissance, *sententiae* served as an element of style on which rhetorical exercises in emblem books were based. School compositions with their sententious

character provided a favorable background for the rationalistic morality of Neo-Stoicism and the revival of the Senecan style. Bacon's early rhetorical training in *sententiae* is indicated in his aphoristic style; Browne combined his training in *sententiae* with other influences to provide a unified sensibility and a richly associative style.

(146) E. S. Merton, "The Botany of Sir Thomas Browne," *Isis*, XLVII (1956), 161-71:—He is concerned with questions not answered before his own time: seed growth and reproduction, plant nutrition; and secondarily, classification and animal relationships. "He stands on the threshold of . . . discoveries . . . yet is still looking backward for the solutions."

(147) Allan Pritchard, "Wither's *Motto* and Browne's *Religio Medici*," *PQ*, XL (1961), 302-307:—The passage in Browne on his freedom from the prejudices of many contemporary Englishmen is drawn from Wither's *Motto*, published in 1621, some fourteen years before the composition of *Religio Medici*. In some respects the *Motto* might have provided a model and precedent, though the parallel between the two works is seldom specific. Likenesses and differences are discussed.

(148) Bettie Anne Young Doebler, "Death in the Sermons of John Donne," *DA*, XXI, 10 (April 1961), 3096. University of Wisconsin, 1961, 288 pp. (Microfilm \$3.70; Xerox \$13.05.):—In his prose Donne balances traditional and individual values more than he identifies with 20th-century restless and fearful relativism. Donne does not focus on the grim aftermath of death and on decay and worms. The intellectual atmosphere of Elizabethan and Jacobean eras, with which Donne was likely to be familiar, especially as regards Christian attitudes toward death, is recreated in an attempt to correct this idea. One chapter deals with the attitudes toward death of writers in the Old and New Testaments, of Greek and Roman writers, and of writers in the Middle Ages and the Renaissance. Another chapter deals with the influence of the *Ars Moriendi* books, with continental and English books of devotions, and with related attitudes and doctrines of Donne's contemporaries. The rest of the thesis attempts to fit Donne's treatment of death in the sermons to this context. For the early 17th-century religious writer or preacher, death was shown to be the moment for which all of life was preparation. Donne's contribution lies in his presentation of a spiritual journey on which he has the composite experience of the Communion of Saints and the individual experience of one sinner seeking his Saviour.

(149) W. A. Murray, "Ben Jonson and Dr. Mayerne," *TLS* (2Sept60):—Identifies source of quotation in J's *Discoveries* (Herford and Simpson, *Ben Jonson*, VIII, 567) as the preface to a medical pamphlet by Turquet de Mayerne, *Fumosa Responsio*, Preface, p. 4. Mayerne, one of the king's physicians, was active in controversial "chymicall medicine." Use of the quotation reflects J's broad knowledge of the conflict between medicine and gold-making alchemy.

(150) John Stephen Cerovski, "Sir Robert Naunton's FRAGMENTA REGALIA or Observations on QUEENE ELIZABETH Her Times & Favourites, A Critical Edition," *DA*, XXI, 8 (February 1961), 2272. Northwestern University, 1960, 218 pp. (Microfilm \$2.85; Xerox \$9.90.):—Naunton's *Fragmenta Regalia* was first published posthumously in 1641. Both early and later editions of this history of Queen Elizabeth's reign, told in the form of character sketches, are corrupt. The present edition is based on the manuscript copy of Naunton's work (dated 1632). The introductory section of the dissertation consists of a life of Naunton, based on contemporary correspondence and public records; internal evidence for dating the work 1633 (Naunton's use of written accounts by Raleigh, Wootton, and Camden, and the form and style of his work are cited); and a description of previous editions of the *Fragmenta* with relationships shown between them.

Following the text of the *Fragmenta* is a commentary containing explicatory and corroborative material.

(151) John D. Seelye, "Hobbes' *Leviathan* and the Giantism Complex in the First Book of *Gulliver's Travels*," *JEGP* 60-2 (April 1961), 228-239:—Book One of *Gulliver* is to be understood on several levels, moving upward "from an allegorical layer of universal validity" to satire specifically applicable to individuals and individual institutions. On one level it is concerned with attacking the political economy of Hobbes, Gulliver himself being ironically equated with the giant Leviathan (see Hobbes' titlepage) in Swift's examination of the relations between sovereign and subject.

(152) Charles Overbury-Fox, "Emendations to Wotton," *TLS* (10Feb61):—Wotton's "The Character of a Happy Life" appeared first in Overbury's *A Wife . . . Whereunto are added many witty Characters*, 4th ed., 1614. From 8th ed. (1616) on, only trivial differences in spelling and punctuation.

(153) Samuel Schoenbaum, "The Widow's Tears and the Other Chapman," *HLQ*, 23-4 (August 1960), 321-338:—*The Widow's Tears* (conj. c. 1605) goes furthest in the line of development of Chapman as a comic dramatist, especially in misogyny. Among other things the need of further study of Chapman's development is implied by consideration of the play.

(154) Alvin I. Dust, "The Seventh and Last Canto of *Gondibert* and Two Dedicatory Poems," *JEGP*, 60-2 (April 1961), 282-285:—Twenty years ago Professor McManaway implied that 1685 was the approximate date of a dedicatory poem by the younger Cotton, prefaced in that year to the *Gondibert* fragment. A recent MS discovery makes it probable that Cotton's poem was in fact written as early as 1659. Reconstruction of the relations between Davenant and both Cottons in the fifties has important implications for *Gondibert*, e.g., establishing the *Seventh Canto* as Davenant's work.

(155) Gustav Cross, "Some Notes on the Vocabulary of John Marston," *N&Q*, 8, 4 (April 1961), 123-126:—Marston used many words earlier than they are listed in OED, or not listed at all; examples given from "hair" to "instiller."

(156) Gustav Cross, "Tilley's 'Dictionary of Proverbs in England,' H348, and Marston's 'Antonio and Mellida,'" *N&Q*, 8, 4 (April 1961), 143-144:—Marston's play contains a proverb probably closer to original form than the Shakespearean examples cited by Tilley.

(157) George R. Price, "The Latin Oration in *A Game at Chess*," *HLQ*, XXIII, 4 (August 1960), 389-393:—The Latin oration (V,1) was probably based on a tract published in London in 1623 as a result of Prince Charles' visit to Madrid.

(158) E. E. Duncan-Jones, "The Two 'Osmund' Plays," *N&Q*, 8, 4 (April 1961), 128-129:—Lodowick Carlell's play *Osmund the Great Turk, or the Noble servant*, pub. 1657, is probably not identical with *Osmund the Great Turk*, licensed Sept., 1622.

(159) Amy M. Golding, "The London Background of English Comedy, 1600-1642," *DA*, XXI, 11 (May 1961), 3450. New York University, 1960, 398 pp. (Microfilm \$5.10; Xerox \$18.00):—Not until the 1590's did the London setting become important in English comedy. Ben Jonson's sophisticated comedies for the better-bred spectators were followed by those in which Jonsonese satire was set against middle-class London backgrounds. Thomas Heywood continued the tradition in the early years of the seventeenth century, but Jacobean plays were apt to be written primarily for the courtiers and the gentry. By 1628 the comedy of humors was giving way to the comedy of manners, with plots and characters copied from Jacobean playwrights, especially Jonson. By 1640 plays of London life became trivial, parasitic, and unreal; the decline was hastened by the flight of the courtiers from the capital.

The last Caroline London comedy, *The Guardian* (1642), had to be presented out of London, for the comic spirit had by then been banished from the metropolis.

(160) Nancy R. Tatum, "Attitudes Toward the Country in the Restoration Comedy, 1660-1728," *DA*, XXI, 11 (May 1961), 3452. Bryn Mawr, 1960, 134 pp. (Microfilm \$2.75; Xerox \$6.40):—Restoration comedy is replete with allusions unfavorable to the country. Sharp contrast is made between distaste for the country, as reflected in Restoration comedy, and Elizabethan appreciation of natural beauty and good housekeeping. The new interest in society and the social mode helped bring about this change. The return of the crown, the court, and ceremony, accompanied by gaiety and extravagance and by concern with social form, leveled at the country, via the comedies, the charges that it was isolated and concerned only with an unchanged pattern of life. In the distinctions made by the comedies, the town is the home of the socially poised and the country is the dwelling place of the uncouth.

(161) Michael Sheldon Porte, "The Servant in Restoration Comedy," *DA*, XXI, 10 (April 1961), 3093. Northwestern University, 1960, 204 pp. (Microfilm \$2.75; Xerox \$9.25):—After an examination of the domestic servant types in Restoration England is made, and servants in seven Restoration adaptations are compared, the findings are related to an exploration of servants in sixty Restoration comedies, from Cowley's *Cutter of Coleman Street* (1661) to Farquhar's *The Beaux' Stratagem* (1707). Porte concludes that the stereotype is an oversimplification of conditions in real life and in the plays. Not all dramatic servants were bungling, clowning, lascivious; some developed in opposition to their masters, and both master and servant were developed as humorous characters regardless of the *genre* in which the plays have been subsequently classified. Typical of this master-servant relation is Lady Wishfort and her servant Foible in Congreve's *The Way of the World*. One factor in the initial lack of success of this play was the failure to recognize the author's subtle servant-master characterization.

(162) A. M. Nagler, "Atorno Atorno," *TLS* (6May60):—Hotson's theory of arena stage is based on a misinterpretation of Orsino's comment on a performance of *12th Night*: "atorno atorno erano gradi con dame." Hotson says that because "atorno atorno" has no qualifying limitation, it describes an arena stage. But in Angelo Sorti's *Musica, ballo e drammatica alla Corte Medicea dal 1600 al 1637* (Florence, 1905), p. 174, the meaning is clear: "adobata et adornata la detta sala et graduata atorno atorno et piena di gentildonne et di gentiluomini et di forestieri." Since the phrase in 1624 meant 3 sides, so it must have in 1601.

(163) H. L. R. Edwards, "Antorno Atorno," *TLS* (10June 60):—Hotson's own illustration on p. 163 of *Shakespeare's Wooden O* shows spectators on only two sides though Hotson says they were all around. If "round" means something "not all round," Hotson's argument collapses.

(164) I. A. Shapiro, "'Stenography' and 'Bad Quartos,'" *TLS* (13May60):—Thomas Heywood's 1637 lines "Some by stenography drew/The plot: put it in print: (scarce one word trew:)" describing what had happened to his *Play of Queene Elizabeth* have been the sole basis for the still strong belief in shorthand pirating of Elizabethan plays, G. I. Duthie's work notwithstanding. However, Heywood does not say "dialogue," but "plot," and "scarce one word trew." The shorthand systems were inadequate to record performed dialogue. Heywood's "plot" means something between a bare outline and a full text, something like the *scenari* of the *Commedia del-Arte*. Willis' 1602 stenography would have been up to *scenari*, and a hack could have produced an apparently full text. Stenographic scenario compilation explains odd juxtapositions and strangely placed striking phrases better than reconstruction from memory. The hack would have used them, but would have put them in different places.

(165) "Reshuffle or Declare," *TLS* (3Feb61):—Four years since David Foxon listed T. J. Wise's pilferings of leaves from 17th century plays in British Museum: 206 leaves stolen: 89 used to improve his own library, which went to the British Museum; 60 others improved copies sold to J. H. Wrenn, whose collection was bought by the University of Texas in 1917. Who owns the stolen leaves at Texas? The British Museum? If the Museum claimed the leaves, Texas might claim the 121 leaves Wise abstracted from copies bought from Wrenn with which he improved his library. Best to leave all leaves where they are.

(166) David Foxon, "Reshuffle or Declare," *TLS* (17 Feb61):—Wrenn leaves in Wise copies not 121 but 79. "Wrenn copy" hard to establish. Wise "apparently dealt out two perfect copies from a shuffled set of the leaves available." Verifiable substitutions on only two books bought for Wrenn; Nash's *Summer's Last Will and Testament* and Chapman's *Conspiracy and Tragedy of Charles Duke of Byron*. Other books were made-up before Wrenn bought them; he bought the made-up copy.

(167) William B. Todd, "Reshuffle or Declare," *TLS* (5 March61):—Wise removed leaves from three more plays bought for Wrenn: Webster's *The Devil's Law Case*, Jonson's *The Alchemist*, Fletcher and Middleton's *The Widow*. Total substitutions 121, not 79.

(168) Rupert Hall, "Correcting the *Principia*," *Osiris*, XIII (1958), 291-326:—Discusses the proposed variorum edition of the *Principia*, the nature of criticism about it (with examples), and MS corrections by various hands to be found in various repositories. A table comparing readings in the first and second editions and notes discussing major differences in those editions are appended.

(169) Marie Boas Hall and A Rupert Hall, "Newton's Electric Spirit: Four Oddities," *Isis*, L (1959), 473-76:—The last sentence of Newton's General Scholium added to the revised second edition of the *Principia* refers to an electric spirit, as Andrew Moote inexplicably translated the reference in 1729, and not to the spirit of God, as proved by an earlier MS draft of the General Scholium. To Newton the fundamental attractive/repulsive force in nature is due to a *spiritus electricus*.

(170) A Rupert Hall and Marie Boas Hall, "Newton's Theory of Matter," *Isis*, LI (1960), 131-44:—Various works (and drafts of works) trace a consistent "mechanical philosophy" over a number of years. Newton's writings on matter fall into two groups: those speaking of forces between material particles as the cause of phenomena, and those speaking of forces between ethereal particles, acting on material particles, as the cause of phenomena. Theories involving ether are always offered tentatively. Newton's contributions to mechanical philosophy, the questions he raised and did not answer, and the reason for his suppression of specific discussion are covered. Newton could not reconcile his theory of mechanism with his conception of God.

(171) I. Bernard Cohen, "Newton's in the Light of Recent Scholarship," *Isis*, LI (1960), 489-514:—Fascination of Newton for scientists and scholars began during his lifetime and has continued to today. Brief survey of early important work on Newton and current projects, mainly in scientific areas; also editions of letters and other MSS, biography, religious precepts, esoteric subjects, etc. Newton's source materials are being reexamined and reedited.

(172) J. W. Herivel, "Newton's Discovery of the Law of Centrifugal Force," *Isis*, LI (1960), 546-53:—The development of Newton's thought leading to this discovery is examined; basic documentary evidence is printed from unpublished MSS. On the basis of development, MSS and the "polygonal" and "deviational" proofs may be put into chronological order. Seeking a quantitative relation between force and circular motion, Newton derived an approximation from the reversal of the momentum of the sphere (in

a half revolution), derived an exact relation between momentum and the sum of all its forces of reflection (in one revolution), and transformed this result into an equivalent for rectilinear motion.

(173) Mark Graubard, "Astrology's Demise and its Bearing on the Decline and Death of Beliefs," *Osiris*, XIII (1958), 210-61:—The ideas of writers from the seventeenth century who criticized astrology (especially Galileo, Kepler, and Newton) are discussed. Old concepts were wobbling before Newton dealt the death blow. The mechanism of weakening belief patterns is examined.

(174) I. Bernard Cohen, "Galileo's Rejection of the Possibility of Velocity Changing Uniformly with Respect to Distance," *Isis*, XLVII (1956), 231-35:—Ernst Mach's strictures on Galileo's theory of velocity change are wrong; its source was in unjust application of the Mertonian Rule of mechanics; Galileo subsequently disavowed it; Galileo was a creative physicist rather than a critical mathematician.

(175) Rufus Suter, "The Galilean Inscriptions on the Façade of Viviani's House in Florence," *Osiris*, XII (1956), 225-43:—Reprints and translates inscriptions published by Vincenzo Viviani (1622-1703), Galileo's young disciple, from a reprint by Nelli the younger (1791). The inscriptions were intended to adorn Viviani's house which was being renovated by Nelli the elder, a distinguished architect, as a memorial to Galileo.

(176) Stillman Drake, "Galileo Gleanings. I. Some Unpublished Anecdotes of Galileo," *Isis*, XLVIII (1957), 393-7:—Anecdotes from commonplace book of Robert Southwell (BM, Egerton MS 1632), written during his European travels in 1959-1961.

(177) Stillman Drake, "Galileo Gleanings. II. A Kind Word for Salusbury," *Isis*, XLIX (1958), 26-33:—Thomas Salusbury, translator of Galileo's works (1661 and 1665), is credited with faithfulness to his text; review of what is known of his life.

(178) Stillman Drake, "Galileo Gleanings. III. A Kind Word for Sizzi," *Isis*, XLIX (1958), 155-65:—Francesco Sizzi who attempted to refute Galileo's first telescopic discoveries in *Dianoia astronomica* (1611), unwittingly aided the cause of astrology through a letter written to Horatio Morandi on 10 April 1613. The argument of Galileo's plagiarizing from Christopher Scheiner for material on the tilt of the sun's axis is undetermined by this letter. Discussion of the controversy between Galileo and Scheiner, and brief summary of Sizzi's life.

Stillman Drake, "Galileo Gleanings. IV. Bibliographical Notes," *Isis*, XLIX (1958), 409-13:—Additions to Carli and Favaro, *Bibliografia Galileiana*, the Boffito, *Primo Supplemento*.

Stillman Drake, "Galileo Gleanings. V. The Earliest Version of Galileo's *Mechanics*," *Osiris*, XIII (1958), 262-90:—Publishes a composite text of *Mechanics*, with diagrams and notes, from a MS at Regensburg (Ratisbon) and one at Cal Tech; and surveys other MSS and printed versions of the essay. An appendix cites variants from notes made of the third MS formerly in Hamburg.

Stillman Drake, "Galileo Gleanings. VI. Galileo's First Telescopes at Padua and Venice," *Isis*, L (1959), 245-54:—Reexamination, on the basis of two corrected dates in his journals, of the chronology of the production of Galileo's first good telescope at Padua and its demonstration at Venice: an instrument of about ten diameters' magnification was constructed August 5-20, 1609; exhibited to official from the Tower of St. Mark on August 21, and to the Signoria and Senate on August 24-25. Problems of other reported telescopes and of Galileo's attempts to make his success known.

(179) Stillman Drake, "Galileo Gleanings. VIII. The Origin of Galileo's Book on Floating Bodies and the Question of the Unknown Academician," *Isis*, LI (1960), 56-63:—The events of the disputes concerning hydrostatics are reconstructed; the last debate with the Grand Duke of Florence is redated as October 1611; any possible order from the duke to Galileo to write the *Discourse*

preceded the final debates. The principal opponents in the three phases of the dispute were Vincenzo di Grazia; Lodovico delle Colombe, who entered the dispute only over Galileo's denial of the importance of shape in flotation; and Flaminio Papazzoni, Galileo's protégé, who debated at the ducal table. Among answers to the *Discourse* was that by the "Unknown Academician," who was perhaps Papazzoni.

(180) Edward Rosen, "Galileo's Misstatements about Copernicus," *Isis*, XLIX (1958), 319-30:—Correction and discussion of five misstatements in Galileo's *Letter to the Grand Duchess Christina*. Misstatements are probably due to his attempt to prevent denunciation of Copernicanism as heretical.

(181) Jacob Zeitlin, "Thomas Salusbury Discovered," *Isis*, L (1959), 455-58:—Thomas Salusbury, translator of Galileo and Castelli in *Mathematical Collections and Translations* (1665), is identified as cataloguer for the Marquis of Dorchester during the early 1660's; he died not earlier than the middle of 1666. His wife was Susanna Birkenhead. Apparently it is he who is mentioned in Pepys' *Diary*. Twelve letters signed by Salusbury (and probably in his hand), which are dated between July 1663 and April 1665, have been found in the Huntington Library (Hastings MSS 10653-10664).

(182) I. E. Drabkin, "A note on Galileo's *De Motu*," *Isis*, LI (1960), 271-77:—Of Galileo's two works on motion (the *Essay* and the *Dialogue*), the *Dialogue* is generally earlier; probably both were written at Pisa between 1589 and 1592.

(183) J. R. Partington, "The Life and Work of John Mayow (1641-1679)," *Isis*, XLVII (1956), 217-30, 405-17:—Survey of Mayow's life, writings, milieu, ideas and experiments, and relation to Boyle, Newton, and Descartes; review of critical opinions and inaccuracies concerning him and his works.

(184) J. R. Partington, "Some Early Appraisals of the Work of John Mayow," *Isis*, L (1959), 211-26:—Further listing of 17th and 18th-century references to Mayow; discussion in greater detail of L. M. Barberius, Michael Ettmüller, John Tabor, Albrecht von Haller. Emphasis on Mayow's theories of respiration and of the nitro-aerial spirit.

(185) Donald Fleming, "William Harvey and the Pulmonary Circulation," *Isis*, XLVI (1955), 319-27:—Harvey was indifferent to pulmonary circulation because it was not central to his purpose in *De Motu*, etc.

(186) Leonard G. Wilson, "The Transformation of Ancient Concepts of Respiration in the Seventeenth Century," *Isis*, LI (1960), 161-72:—Surveys the confusion of respiration and heart action before the seventeenth century; Harvey's separation of the two and his raising of the problem of the function of the lungs; Malpighi's conclusion of lung tissue and capillary network; Hooke's evidence of the indispensable role of fresh air; Lower's observation of the relation between air in the lungs and blood flowing through them; and Mayow's proof of the consumption of air in respiration (the amount being the same as that consumed by fire).

(187) Benjamin DeMott, "Science versus Mnemonics," *Isis*, XLVIII (1957), 3-12:—Tries to settle the question of the relation between late seventeenth-century writers to achieve a philosophical language and organized science, through reference to John Wilkins' *Essay toward a Real Character* (1668) and the work of John Ray on the project reported in that essay. The root of the problem seems to have been the language reformer's desire to contrive a mnemonical character, a scheme objected to by Ray. The schemes confined science to the limitations of the Roman alphabet and human memory. Too much emphasis on educative methods was at fault.

(188) Jackson I. Cope, "Evelyn, Boyle, and Dr. Wilkinson's

'Mathematico-Chymico-Mechanical School,'" *Isis*, L (1959), 30-32:—Proposes Henry Wilkinson as author of "A Modell for a Colledge Reformation" (pub. 1659), which outlines the establishment of twenty fellows in the study of natural sciences. Wilkinson's scientifically oriented college was related to the activities of Wilkins, Boyle, et al., who formed the nucleus of the Royal Society a few years later.

(189) Cecil Schneer, "Kepler's New Year's Gift of a Snowflake," *Isis*, LI (1960), 531-45:—Kepler's fifteen page essay, *Strena Seu de Nive Sexangula* (1611), broaches atomistic crystallography; his aim was to account for the perfect form of snow. Later scientists (including modern) are mentioned in the development of atomism, particularly Boyle, who accepted it (the "corpuscularian" hypothesis), and Niels Stensen (1638-1686), who rejected it on the basis of irradiation and crystalline shape, denying perfection of hexagonal form and aggregation. Kepler was probably the source of at least some of the rejected ideas.

(190) Dom Remacle Rome, "Nicholas Sténon et la 'Royal Society of London,'" *Osiris*, XII (1956), 244-68:—The correspondence of Niels Stensen (1638-1686) with the English doctor William Croone (1633-1689), since it contained news of his and others' theories and discoveries, was frequently discussed at the meetings of the Royal Society. Reactions of members (like Boyle) are mentioned. Among the works of Stensen examined by the Royal Society were *Musculi Descriptio Geometricis*, Oldenburg's translation of *De Solido*, and those on vertebrate reproduction. But Stensen seems not to have been fully appreciated; some of his ideas were too far in advance of the scholars of London.

(191) Agnes Arber, "Robert Sharrock (1630-1684)," *Isis*, LI (1960), 3-8:—Precursor of Nehemiah Grew (1641-1712) and an exponent of "Natural Law" in the plant world, Sharrock was author of *The History of the Propagation and Improvement of Vegetables* (1660).

(192) *Officiis secundam Naturae Jus*. Very brief discussion of natural law in the history of ideas and in Sharrock.

(193) Seymour L. Chapin, "The Astronomical Activities by Nicholas Claude Fabri de Peiresc," *Isis*, XLVIII (1957), 13-29:—Peiresc (1580-1637), an amateur scientist, devised tables of satellite motion; his observations included Jupiter's satellites, astral properties, probably the cause of a nebula, and Mercury and Venus during daylight. Unrecognized later primarily because unpublished, he was responsible for notable contributions to contemporary astronomy and influential on subsequent generations.

(194) *University of Toronto Quarterly*, XXX, 3 (April 1961):—Review of recent books by J. A. Barish, A. Kernan, R. Ornstein, and F. P. Wilson, and *Elizabethan and Jacobean Studies*, in honor of F. P. Wilson's 70th birthday.

(195) George R. Abernathy, Jr., "Richard Baxter and the Cromwellian Church," *HLQ*, XXIV, 3 (May 1961), 215-231:—The history of Baxter's long effort and ultimate failure (1649-1659) to achieve through the authorities his plans for a comprehensive church establishment acceptable to all Christians of good will.

(196) James L. Rosier, "The Sources and Methods of Minsheu's *Guide into the Tongues*," *PQ*, XL (1961), 68-76:—The first dictionary in English based on etymology, John Minsheu's *Guide into the Tongues* (1617) drew primarily from fifteen lexical works, much material and even citations coming from encyclopedic compendiums. Using multi-lingual dictionaries (Calepine's *Dictionarium* more than others), Minsheu selected derivations, including variants of a foreign word, and then checked with and culled additions from more detailed bi-lingual dictionaries. His general etymological procedures are not, however, systematic. Old English words are abundant, and corrupted forms are noted.

(197) Donald G. Castanien, "Quevedo's Translation of the Pseudo-Phocylides," *PQ*, XL (1961), 44-52:—Reviews Quevedo's translation of *Carmen admonitorium* (1635), attributed to Phocylides. Completed early in 1609, it precedes the Anacreontic odes. The greater length of the Spanish version is due to the addition of modifiers, to the habit of translating a Greek line and then elaborating upon it, and to paraphrasing. Problems of translation are discussed.

SECTION V: ANNOUNCEMENTS AND ADDENDA

PLEASE NOTIFY US OF ANY CHANGE IN YOUR ADDRESS: fourth-class mail is NOT forwarded by the postoffice, even if re-addressed, but is returned to us and requires extra return postage.

Many of our contributors seem unaware that EVERYTHING submitted to a printer should be at least doublespaced: bibliographical matter, footnotes, etc. should NEVER be singlespaced in copy sent to a printer.

Please do NOT put commas and periods AFTER quotemarks; in the USA, except in a few formal bibliographical publications, the forms "and" are not standard; please use the forms , " and ' , " and ' , " and ' .

CORRECTION: In our review of Thomas Beedome, *Poems Divine and Humane*, ed. Marcello Pagnini (Pisa: Libreria Goliardica, 1954) we tragically misrepresented Pagnini's statement that Beedome derived from Donne the taste for speech rhythms, etc. when we falsely reversed this statement. We apologize to Mr. Pagnini, particularly because we erred further in the same review by referring to him, in one sentence, by the name of another Italian scholar, to whom we also apologize. Reviews are forthcoming in SCN—just and correct ones, we hope—of two other scholarly works by Marcello Pagnini, his *Forme e motivi nelle poesie e nelle tragedie di G. Chapman* (Firenze: Valmartina, 1957), and his edition of George Chapman, *Bussy D'Ambois* (Bari: Adriatica Editrice, 1959). Mr. Pagnini is at present working at a large collection of lyrics of the Caroline and Commonwealth periods. He teaches at the University of Florence.

FRENCH AND SPANISH CLASSICS OF THE 17TH CENTURY, Doubleday and Company (Garden City, New York) are to be congratulated on the excellent paperback texts which they have published this year. These include, in the Collection Internationale series (under the direction of Bert M-P. Leefmans), the first "chef-d'oeuvre du roman français," *La Princesse de Clèves*, by Madame de La Fayette, which first appeared in 1678, (196 pp., 95 cents, text in French).

Théâtre de Molière, Tome premier, in the same series, contains *Les Precieuses Ridicules*; *Sganarelle*; *L'Ecole des Maris*; *Les Fâcheux*; *L'Ecole des Femmes*; *La Critique de l'Ecole des Femmes*; *L'Impromptu de Versailles*; and *Le Tartuffe* (394 pp., \$1.45).

1961 publications in Doubleday's paperback Colección Hispanica series include Santa Teresa de Jesús, *Libro de Su Vida* (292 pp., \$1.45); Ruiz de Alarcón, *La Verdad Sospechosa*, *Las Paredes Oyen*, and *El Tejedor de Segovia* (311 pp., \$1.45); Lope de Vega, *Fuente Ovejuna*, *La Estrella de Sevilla*, *Peribáñez*, and *El Comendador de Ocaña* (273 pp., \$1.45); Calderón de la Barca, *La Vida es Sueno*, *El Alcalde de Zalamea*, and *El Mágico Prodigioso* (312 pp., \$1.45); and Tirso de Molina, *El Burlador de Sevilla*, *El Vergonzoso en Palacio*, and *Marta la Piadosa* (334 pp., \$1.45). This Spanish series is directed by Leonard C. de Morelos.

A Doubleday Anchor Original is *A Hundred Fables from La Fontaine*, translated into English—delightfully translated—by Philip Wayne, with a brief preface by him.

Comparison of the texts in the French and Spanish series with standard European editions of them reveals that Doubleday's editors have checked their texts and have corrected many errors, especially in the Spanish, which mar the European editions. In

short, these are no "ordinary paperbacks" but are careful works of scholarship.

AN OPERA ABOUT MILTON. Gasparo Spontini, Conte di Sant'Andrea (1774-1851) composed a number of operas, including *Ferdinand Cortez* (1809) and *Olympia* (1819). An abridged version of his *Milton* was presented early in 1961 by the Falmouth Opera Singers. It had never before been heard in England; the latest known performance was in Vienna, in 1839. For the Falmouth production, the Misses Radford used an old French edition and the full score in the British Museum, basing a complete piano score upon them. Spontini composed the opera in 1804 to a libretto by Victor Joseph Étienne Jouy (or de Jouy): he wrote other librettos and a number of novels and sketches of contemporary life and customs. In *Milton*, Jouy tells how Davenant, condemned to death in 1650, was saved by Cromwell's Latin Secretary and, in turn, how Davenant secured a pardon for Milton after the Restoration.—F. Andrew Leslie, *New York University*.

MARVELL. *The C.L.S. Bulletin*, organ of The Charles Lamb Society, is a perennially delightful small newsletter, now in its 26th year. No. 160 (July, 1961) records the Society's pilgrimage to Highgate Village (now reached by going to Archway Station in London), and includes the following:

"Entering Waterlow Park . . . a call was made in Lauderdale House, built about 1600 and owned by the second Earl of Lauderdale from 1644 to 1651. The house has had many owners, famous in their day, and it is said that Nell Gwynn stayed here with her baby son whom Charles II created Earl of Burford and Duke of St. Albans. In the front of the house are two interesting sundials, one of outside dimensions surrounded by a circular flower bed to serve as dial, and marked by a brass tablet bearing Andrew Marvell's verses commencing 'How well the skillful gardener drew, of flowers and herbs this dial new!'—reproduced in Elia's essay *The Old Benchers of the Inner Temple*. Outside the house a few yards up the hill in the wall alongside the pavement is a tablet commemorating the site of the cottage in which Marvell lived for many years and behind which was a fine old-world garden."

Incidentally, any of our readers who study in the British Museum Library should take the three-minute walk to St. Giles Church, where Marvell is buried and is memorialized by a large eulogizing plaque on the north wall. It is a reminder that this so-called "Puritan" conformed to the Restoration Church of England and died within it. In *An Account of the Growth of Popery and Arbitrary Government in England*, Marvell exposes what he regards as the errors of Roman Catholicism and holds up in contrast "Our Church standing upon all points in a direct Opposition to all the fore-mentioned Errors. Our Doctrine being true to the Principles of the first Christian Institution, and Episcopacy being formed upon the Primitive Model, and no Ecclesiastical power jostling the Civil, but all concurring in common Obedience to the Sovereign."

I am trying to locate all extant copies of Milton's *DDD*, 1644, and would be grateful for any additions or corrections to this list: Archbishop Marsh's Library, St. Patrick's Close, Dublin; Bodleian; British Museum; Cambridge University; University Library, Trinity College; Clark Memorial Library, UCLA; Columbia U.; Edinburgh U.; Harvard U.; Henry E. Huntington Library; U. of Illinois U. of London; Newberry Library; New York Public Library; Berg Collection, Rare Book Room; Ohio SU; Princeton U.; John Rylands Library; U. of Texas; Trinity College, Dublin; Mrs. Adrian Van Sinderen, Brooklyn, N.Y.; Yale U.

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NEO-LATIN NEWS

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Edited by Paul W. Blackford, Western Illinois, and Lawrence V. Ryan, Stanford. Associate editor: Robert W. Ayers, Georgetown, Philip Damon, Ohio State, James R. Naiden, Lakeside School, J. Max Patrick, New York, and Richard J. Schoeck, Notre Dame. Publication of NLN is assisted by a grant from STANFORD UNIVERSITY.

(N16) MÉMORIAL DES ÉTUDES LATINES, *Publié à l'Occasion du Vingtième Anniversaire de la Société et de la Revue des Études Latines*. Offert par la Société à son fondateur, J. Marouzeau. Paris: Société d'Édition 'Les Belles Lettres,' 1943. The *Revue des Études Latines* is well known to neo-Latinists, but this volume of memorial studies which appeared during World War II seems to have escaped the notice not only of students at that time but also of several subsequent bibliographies. It contains a number of useful and even valuable studies organized into four parts: Linguistique et philologie, Histoire littéraire, Sciences historiques et auxiliaires, Enseignement et documentation. There is a most valuable "Index des suggestions de travaux" of six pages, which were originally proposed in the *Chronicles of the Revue*. Much of the coverage is antique Latin (classical, post-classical and early medieval), but there is much of interest to the neo-Latinist, particularly the following.

Robert Bossuat in "Aperçu des Études Relatives au Latin Médiéval" (pp. 256-70) summarizes the progress of medieval Latin studies for the 20 years since the founding of the Société des Études latines. Among the early works that sought "to define and organize" medieval Latin studies on the basis of principles that might serve as a guide to future scholars, Bossuat cites the work of Paul Lehmann: *Aufgaben und Anregungen der lateinischen Philologie des Mittelalters* (*Sitzungsberichte der Münch. Akad.*, 1918); of Edmond Faral: *L'orientation actuelle des études relatives au latin médiéval* (*Revue des Études latines*, 1923); of P. Rumpf: *L'Étude de la latinité médiévale* (*Archivum romanicum*, 1925); of Karl Strecker: *Einführung in das Mittellatein*, 3d ed., 1939; of W. Stach, *Mittellateinische Philologie und Geschichtswissenschaft* (*Hist. Vierteljahrschrift*, vol. xxvi); and of S. Hellmann, *Das Problem der mittellateinischen Philologie* (*ibid.*, vol. xxix). The importance of all these works lay not only in their providing a "guide for students and researchers in a nearly unexplored domain" but also in "dissipating some of the illusions about the difficulties of accomplishing the task ahead."

Bossuat emphasizes the great need for bibliographies that would catalogue existing manuscripts [see the review of Kristeller's *Latin Manuscript Books*, above in VI, 3 & 4 (Summer-Autumn 1960) pp. 39-40] and for accurate description at least of their external characteristics before scholars can approach an otherwise chaotic body of materials; he then reviews (noting where applicable the limitations in scope and range of) the main bibliographies and source books on medieval history, philosophy, theology, literature, and science: the *Geschichte der lateinischen Literatur des Mittelalters* by M. Manitius (which, "despite its copiousness, does not exclude the need for such special studies as, e.g., the *Auteurs spirituels* by Dom Wilmart, *Das Streitgedicht in der lateinischen Literatur des Mittelalters* by H. Walther, the *Littérature quodlibétique* by P. Glorieux, the *Exemplum dans la littérature religieuse et didactique* by J. T. Welter, or the *Manuscripts alchimiques* by J. Corbett"); the *Bulletin Du Cange*; the *Histoire littéraire* begun by the Maurists and continued by the Académie des inscriptions; the *Grundriss der romanischen Philologie* (vol. II of which gives a summary of Latin literature up to around 1350); the *Grundriss der Geschichte der Philosophie* by Fr. Ueberweg; the *Revue des sciences philosophiques et théologi-*

ques; the *Bulletin de théologie ancienne et médiévale*; Wattenbach's *Deutschlands Geschichtsquellen* (reworked by Traube and Holtzmann); *The Sources and Literature of English History* (2d ed., 1915) by Charles Gross; *Les Sources de l'histoire de France*, by A. Molinier; *A History of Magic and Experimental Science* by L. Thorndike; and *A Catalogue of Incipits of Medieval Scientific Writings in Latin* by L. Thorndike and P. Kibre. It is surprising to note how well this survey stands: the *Gross Sources* is of course being revised, and other up-datings are needed; but we still have great need of these bibliographical tools.

Another great need, Bossuat continues, is for more and better editions of texts (more correct and manageable than those found in Migne's *Patrologia Latina*) that can be used as a basis for future critical studies. Bossuat deplores the standards that have been used in the past in editing medieval Latin texts and recommends certain general rules and guides as desiderata in the preparation of modern critical texts. After briefly noting the research of Strecker, Hilka, Polheim, Nicolau, Faral, Ullman, and Gagner in the areas of medieval Latin prosody, style and rhetoric, Bossuat observes that "because the complete census of Latin literature scarcely goes beyond the end of the 12th century, general studies (such as de Ghellinck's *Littérature latine au moyen âge*, or Haskins' *Renaissance of the Twelfth Century*) are practically limited to the anterior period." As a result, from the 13th century on there is a whole range of questions for scholars to answer. Some of these questions have begun to be answered by such massive syntheses as Chenu's *Théologie au Douzième Siècle*, and certainly Bossuat would now write differently as a result of the more than three decades of research, publication and teaching of the Pontifical Institute of Mediaeval Studies at Toronto (on which see G. B. Flahiff, C.S.B., in *Speculum*, xxiv, April 1949); but his prospectus is a stimulating one which all students might read with profit.

"L'Humanisme Latin de la Renaissance" (pp. 271-284) by Raymond Lebègue summarizes the scholarship on Renaissance Humanism, especially that of France. Lebègue comments briefly on the state of knowledge on a variety of subjects related to humanism and suggests approaches to and problems for research on these subjects. In the process and along the way he calls attention to such neglected studies as that of O. Kluge, *Die neulateinische Kunstprosa*, in *Glotta*, xxiii (1935), 18-80. There has been greater activity, perhaps, in the area surveyed by Lebègue than in that surveyed by Bossuat, and one would need to supplement this rather compressed survey with the later scholarship of Kristeller, Bush, Guido Kisch, and many others; but one may learn much in these pages.

A History of Neo-Latin Literature still seems a nearly impossible distance away, but a series of surveys of studies in late medieval and early Renaissance Latin is certainly a present possibility and a great desideratum to be put before one or another of the supporting foundations—and the range ought to be widened to include the totality of medieval and Renaissance culture (see, for example, the review of Bocheński's *History of Formal Logic*, *infra* N21). In the meantime, summaries such as the foregoing still possess great usefulness. (RJS & RJL)

(N17) ENGLISH COLLECTORS OF BOOKS & MANUSCRIPTS (1530-1930) AND THEIR MARKS OF OWNERSHIP by Seymour de Ricci. Bloomington: Indiana University Press, 1960. This volume is a welcome reprint of the Sanders lectures delivered by de Ricci at the University of Cambridge in 1929 (Cambridge Univ. Press, 1930). Though primarily of interest to the connoisseur and bibliophile, the lectures, a survey of important English private libraries and their migrations through the first quarter of the present century, are also valuable introductory reading in bibliography and of considerable help to the student of Neo-Latin literature and classical scholarship. Beginning with the pioneer 16th C. collectors, John Leland, Archbishop Parker, Sir

Thomas Egerton, Lord Lumley, and Sir Thomas Bodley, de Ricci rapidly scans the history of British book and manuscript collecting. He also indicates to what a surprising extent, in spite of the inroads made by Continental and such great American purchasers as Henry C. Folger, Robert Hoe, J. P. Morgan, and Henry E. Huntington, the major holdings have been kept in England, in private hands as well as in public repositories. Not all of the individual libraries, in other words, have suffered such shocking fragmentation as the famous collection of the German humanist Bilibald Pirckheimer, brought to England in 1636 by the second Earl of Arundel.

The systematic collection of incunabula really commenced in the first quarter of the 18th C. with the third Earl of Sunderland and Lord Pembroke, whose libraries included many *editiones principes* of the classics as well as numerous specimens of early Neo-Latin literature. Another notable purchaser of early Italian books and MSS. was Sir Thomas Coke, of Holkham, Earl of Leicester. These pioneers were followed later in the century by a number of ardent collectors of incunabula including King George III himself. The most remarkable of English book and manuscript collectors (that is, before the bookseller Bernard Quaritch in the latter half of the 19th C.) were the second Earl Spencer (1758-1834), Richard Heber (1773-1833) and Sir Thomas Phillips (1792-1872). Lord Spencer, whose books and MSS. formed the nucleus of the John Rylands Library in Manchester, purchased much valuable Petrarchan material, the Duke de Cassano Serra's famous collection of Neapolitan incunabula, plus copies of the *editio princeps* of all of the classical authors. De Ricci calls Heber the owner of the largest private library ever collected (somewhere between 200,000-300,000 volumes) and remarks that "His series of Continental books, early Italian and Spanish works, later Latin poetry, humanistic treatises of the Renaissance, were unrivalled" (p. 103). Phillips is singled out as "the greatest collector of manuscript material the world has ever known," the owner of some 60,000 items the majority of which have since been widely dispersed, though one-third are still in the possession of his heirs at Cheltenham.

Though the parade of names and amount of detail may prove bewildering to all but the most ardent bibliophiles, de Ricci's lectures remain a mine of information for anyone who wishes to become familiar with the origin, nature, and present location of a number of England's most valuable and extensive private book and MSS. collections.

LVR

(N18) "STUDIES IN CALVINISM SINCE 1955" by Edward A. Downey, Jr., *Church History*, XXIX (1960), 187-204. An annotated bibliography with sections devoted to titles relative to Calvinism, Calvin, Zwingli, Bucer, and Beza. A section on Humanism and Pedagogy includes recent work on Ramus and Comenius.

RJL

(N19) A. A. MILNE'S WINNIE ELLE PU *Liber celebrimus omnibus pueris puellisque notus nunc primum de anglico sermone in Latinum conversus auctore Alexandro Lenardo* (Novi Eboraci: Sumptibus Duttonis, MCMLX). 121 pp. \$3.00. Since this Latin translation of A. A. Milne's children's classic has been a best seller for an entire year and has been reviewed everywhere from *Time* magazine to *The Classical World*, we wish only to bring it to the attention of any of our readers who may have been so unfortunate as not yet to have seen it. Though indeed not rendered in style and diction that would pass muster everywhere with Renaissance Ciceronians, the translation is a spirited and enjoyable contribution to modern Latin literature, worthy to be placed alongside the less well known but equally delightful Latin version of "Collodi's" *Pinocchio*.

LVR

(N20) "THE EARLY BIBLIOGRAPHY OF SOUTHERN ITALY: VIII. CAPUA AND AVERSA," by D. E. Rhodes, *La Bibliofilia*, LXII (1960), 290-293. In this eighth installment of

his survey of early printing in the cities of southern Italy, Rhodes finds but six titles: one incunabulum (a Capuan *Breviarium*), four 16th C. volumes of no great literary interest, and Bishop Carlo Carafa's *Commentaria de Germania Sacra Restaurata* (Aversa, 1630), which extols recent papal and imperial efforts to restore Catholicism in Germany.

LVR

(N21) *A HISTORY OF FORMAL LOGIC* by I. M. Bocheński. Translated and edited by Ivo Thomas. Notre Dame, Ind.: University of Notre Dame Press, 1961. xxii-567 pp. \$20.00.

Bocheński provides a lengthy introduction on the concept of formal logic, the beginnings of the history of logic; it is noteworthy that "the first efforts to write a history of logic are to be found among the humanists" (p. 4), and in Peter Ramus' *Scholarum dialecticarum libri XX* we find the first attempt. Part II surveys the Greek variety of logic; Part III, the Scholastic—these two sections occupy nearly half of the text. Part IV sketches the Transitional Period in 10 pages; the largest section is devoted to the modern Mathematical Logic of the last two centuries; and there is a final section (Part VI) devoted to the Indian variety of logic. There are approximately 100 pages of References, Bibliography and Indices: in addition to an index of names and one of logical symbols, there are indices of mnemonics and of subjects. For the Neo-Latin dictionary, and for many other problems of N-L studies, these aids will be of immense value. One is particularly grateful for the full bibliography of N-L logics during the "transitional" period. While this list of nearly 200 items is not complete—though a comparison of the Ramus items with the *Inventory* of Ong (on which see my review in *New Scholasticism*, xxxiv [Oct. 1960], 537-45), indicates a firm control of the scholarship—there is as yet nothing that is anything like so full a coverage: we are still a great distance from a bibliography of logical writings during the N-L period that will include both manuscripts and printed books. The bulk of the writings on logic up to a late date are of course in Latin and neo-Latin: the first fully developed vernacular book of logic in England, according to Howell (*Logic and Rhetoric in England*, p. 49), was Wilson's *Rule of Reason* (1551). Curiously this work, like the first Latin textbook on logic to be published in England, John Seton's *Dialectica*, is not mentioned by Bocheński.

Lacking the competence to evaluate the important section on mathematical logic, I want to consider in some detail Bocheński's treatment of late medieval and renaissance developments. The weakest area of the book is precisely that of interest here. First, the concept of humanism is one current about a quarter of a century ago:

Interest centres much more [B characterizes activity during the 15th and 16th centuries] on rhetorical, psychological and epistemological problems than on logical ones. The humanists, and many 'classical' logicians after them, expressly reject all formalism. That they did not at the same time reject logic entirely is due to their superstitious reverence for all ancient thinkers, Aristotle included. But everything medieval was looked on as sheer barbarism, especially if connected with formal logic . . . (p. 254)

This is nonsense to be published in 1961! One cannot say that theirs was a superstitious reverence for all ancient thinkers—witness Valla, whose scientific approach led to the demonstration that the so-called Donation of Constantine was a forgery; witness the strong anti-Aristotelianism so widely current—and one cannot say that the humanists looked on everything medieval as sheer barbarism, for that has long been disproved (as Fr. Surtz has recently shown, we must discriminate carefully concerning humanistic attitudes towards scholasticism). Humanists like Thomas More did not reject all formal logic but they did reject the abuses and excesses of it, and particularly the way that it was taught to very young students:

Nam ne ullam quidem regulam inuenerunt earum, quas

de restrictionibus, amplificationibus, ac suppositionibus acutissime excogitatis in parvis logicalibus passim hic ediscunt pueri. Porro secundas intentiones tam longe abest ut inuestigare suffecerint, ut nec hominem ipsum in communi, quem uocant, quanquam, ut scitis, plane colosseum et quouis gigante maiorem, tum a nobis praeterea digito demonstratum, nemo tamen eorum uidere potuerit . . .

(*Utopia*, lib. II—Delcourt ed., Paris, 1942, p. 139; Lupton ed., Oxford, 1895, pp. 185-6).

It is worth noting that the term *intentio secunda* is so far from being generally understood that it has been inaccurately rendered in one recent translation of the *Utopia*. With this ironic treatment of an excess of formal logic (echoed by Erasmus and others), compare the following passage in More's letter to Dorp of 1515, for here we see a certain impatience with that breed of formalism which teaches rules without understanding:

non ideo syllogismus est, quia rite secundum Dialecticae normam colligitur ac formatur in barbara, sed quia postremam orationem ad praemissa consequi docet ratio, quae regulam ob id ipsum talem fecit.

(Elizabeth Rogers, ed., *Correspondence*, p. 40)

In short, much study needs to be made of the training of the humanists in logic and with their ranges of attitudes towards and employment of logic. Perhaps it is not too much to hope that some graduate students may find problems and figures that will lead them to fruitful and useful dissertations; there are many. I wonder, for example, at the title *Logica damasceni* listed by Leland in the early 16th century (*Collectanea*, ed. T. Hearne, 1774, IV, 21); and I should have liked to find discussion in Bocheński of the *Insolubilia* which were printed at Oxford at the end of the 15th century.

This book, then, is indeed a revelation of the richness of a past tradition, but it is also a starting-point for future work. A splendid compendium of the history of the subject, it both summarizes and presents the long history of investigations in the field of formal logic.

RJS

(N22) "L'ARRIVÉE DES GRECS EN ITALIE POUR LE CONCILE DE L'UNION DES ÉGLISES D'APRÈS LES MÉMOIRES DE SYROPOULOS (1437-1438)," by Jean Décarreaux. *Revue des Études Italiennes*, VII (1960), 27-58. Three important documents in Latin are available concerning the Council of Ferrara-Florence which managed briefly to unite the Greek and Roman churches in 1439. These are the *Acta latina Concilii Florentini*, recently edited at Rome (1955) by G. Hofmann; *Acta graeca Concilii Florentini cum versione latina*, ed. J. Gill (Rome, 1953); and, the subject of this article, the memoirs of Sylvester Syropoulos, a Byzantine participant in the council, available in a rather free Latin translation, *Vera Historia Unionis non verae* (Hagae-Comitis, 1660), made by an Anglican clergyman, Robert Creyghton. Décarreaux points out that Syropoulos' *diarium* merits especial attention because it provides insight into the attitudes of the Greeks attending the council, particularly their disillusionment at the course finally taken by events.

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(N23) *CATALOGUS TRANSLATIONUM ET COMMENTARIORUM: MEDIAEVAL AND RENAISSANCE LATIN TRANSLATIONS AND COMMENTARIES: ANNOTATED LISTS AND GUIDES*, Vol. I, ed. in chief Paul Oskar Kristeller. Union Académique Internationale. Washington: Catholic University of America Press, 1960. xxiii-249 pp. \$7.50. Publication of this catalogue inaugurates a series the origins of which lie in a plan set before the Committee on Renaissance Studies of the ACLS in 1945 and officially projected under the auspices of the Council in March of the following year as a collaborative international project. It was later adopted by the Union Académique Internationale and has been financially assisted by a number of foundations and universities. Already published as outgrowths of the project have been

M. E. Cosenza's microfilmed *Biographical and Bibliographical Dictionary of the Italian Humanists, etc.* and Professor Kristeller's "Latin Manuscript Books before 1600" (*Traditio*, 1948, 1953).

According to Professor Kristeller's preface, "The present volume is the first of a series that will list and describe the Latin translations of Greek authors and the Latin commentaries on ancient Latin (and Greek) authors up to the year 1600. The work is planned as a contribution to the history of classical scholarship. It is intended to illustrate the impact which the literary heritage of ancient Greece and Rome had upon the literature, learning, and thought of those long centuries of Western history usually known as the Middle Ages and the Renaissance" (p. ix). Information on translations will cover all Latin versions, down to A.D. 1600, of all known Greek authors who wrote before A.D. 600. Excluded from the lists of commentaries will be works on Aristotle, the Bible, medicine, civil and canon law, and Medieval and Latin writers. Emphasis in detail will be given to commentaries written before 1475, with briefer descriptions of works composed between that date and 1600. One reason for the exclusion of Aristotelian commentaries is that the *Aristoteles Latinus*, in process of publication, will cover much of the relevant material. Finally, many desiderata will of necessity be omitted as "beyond the scope of our present undertaking,—e.g., the manuscript copies and printed editions in which a given text has been transmitted; the many short glosses and notes that were added to the text by the copyists, editors, or readers of these manuscripts and printed editions; the many quotations from classical texts, direct or indirect, precise or distorted, that are found in the works of Mediaeval or Renaissance writers; finally, the vernacular translations of ancient texts . . ." (p. ix).

Because individual articles will be printed as they are completed, the catalogue will not follow an alphabetical order, but "alphabetical indices of ancient authors will be added when necessary." This first volume includes a general bibliography that will serve as an invaluable aid to scholars interested in almost any problem of Neo-Latin literature; a list of extant Greek and Latin authors available before 1600; an index of translators and commentators mentioned in the text. Greek authors represented are Alexander Aphrodisiensis, *Hermetica philosophica*, *Oracula Chaldaica*, Aristarchus Samius, Autolycus, and Hypsicles; the Latin writers are Juvenal, Salvian, and Arator. A quick scanning of the pages in order to see the kind and extent of the information provided will make the reader aware of the great value of the project and will leave him eager for the appearance of succeeding volumes.

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(N24) "LA RAISON ET L'EXPERIENCE DANS LES SCIENCES SOCIALES DE LA FIN DE L'ÉPOQUE DE LA RENAISSANCE," by Waldemar Voisé, *AIHS*, XXX (1960), 106-110. Not only Bacon and the leaders of the scientific movement, but also, in spite of their respect for ancient authority, a number of social scientists, among them several authors of Latin treatises, demanded limitation of purely human knowledge to the world of direct personal experience and regarded the task of reason to be to work upon the information brought into one's consciousness through the senses. Erasmus himself had written that "*primum malim ego meis oculis cernere quam alienis*," and historians of the age distinguished matter that was "*livresque*" from that which was "*oculaire*." For example, Mathias de Miechovia, in his *Tractatus de duabus Sarmatiis* (Cracow, 1517) corrected from personal experience some of Herodotus' fables about the inhabitants of the north, and Fricius Modrevius, in his *De Republica Emendanda* (Cracow, 1551), though elsewhere he gave preëminence to reason, called "*experientia rerum magistra*." Voisé concludes that scientists and humanists very often were guided by the same epistemological principles in the 16th C. and hence that the paired terms "reason" and "experience" were current in the Baconian sense before the appearance of the *Novum Organum*.

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(N25) "A PIONEER OF THE 'DIRECT METHOD' IN THE ERASMUS CIRCLE," by Vivian Salmon, *Latomus*, XIX (1960), 567-577. The article disputes Foster Watson's attribution (see *English Grammar Schools to 1660*, Ch. 17) of the beginnings of the Latin "grammar war" to the Germans Eilhard Lubinus and Wolfgang Ratichius, who reacting against the system of grammar-drill, recommended that children should be set to read Latin authors such as Terence, with help from the teacher, and then allowed to deduce their grammar from the authors read. Salmon shows that Georgius Haloinus Cominius, at present known best for his translation into French of *Encomium Moriae*, wrote in 1508 (or nearly one hundred years earlier than Lubinus and Ratichius) the non-extant *Restauratio Lingua Latinae*, probably the first "educational work to advocate the teaching of languages with no reference whatsoever to grammar, even to the fundamentals."

RJL

(N26) *AMBASSADOR FROM VENICE: PIETRO PASQUALIGO IN LISBON, 1501*, by Donald Weinstein. Minneapolis: University of Minnesota Press, 1960. 112 pp. \$5.00. At the moment when Vasco da Gama was reported as having reached India, Venice was engaged in the second of her wars with the Turks for supremacy in the eastern Mediterranean. Seeking military and naval assistance for her "crusade" against the infidel, Venice sent requests to all the principal European courts, including that of Manuel the Fortunate of Portugal. The man selected was a young, humanistically educated doctor of theology and philosophy of the Sorbonne named Pietro Pasqualigo (1472-1515), who later rose through the diplomatic ranks to the most important of Venetian ambassadorial posts, that at the French court. Upon his first official audience with Manuel (August 20, 1501) Pasqualigo delivered a fairly brief Latin oration, which was published at Venice by Bernardino de' Vitale during the following December. The oration, because the speaker alludes to the Portuguese entry upon the spice trade even as he seeks Manuel's aid against the Turk, is historically significant. It comes at a crucial moment in the fortunes of Venice when, if the impending Portuguese expansion did not usher in "a period of unmitigated disaster" for the Queen of the Adriatic, it meant the end of her complete dominance of the Eastern trade and eventual comparative decline as a maritime commercial power had passed the apex. Weinstein reprints the first edition of the oration in facsimile from the University of Minnesota copy (unique in the United States), with a few emendations from the Padua edition of 1719, or corrupt readings in the text. He provides a translation that attempts rather successfully to reproduce the ornate, not distinguished Latinity of Pasqualigo. Around the oration he weaves a commentary that effectively illuminates the circumstances of this embassy, the first regular one from Venice to Portugal, and lucidly describes this crisis in Venetian history.

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(N27) *SIR THOMAS ELYOT TUDOR HUMANIST*, by Stanford E. Lehmborg. Austin: University of Texas Press, 1960. xv-218. \$4.75. It is one of the distinctions of this book to be the first full-scale biography of Sir Thomas Elyot, whose contributions to the spread of Humanism in England and to the development of the English language during the 16th century are such as to have merited him a more complete study than he has heretofore received.

Professor Lehmborg, in producing this work, has been aware of the studies of Elyot made by his predecessors, especially H. H. S. Croft's two-volume edition of *The Boke named the Governour* and D. T. Starnes' *Renaissance Dictionaries*. For the former he has no particular respect. Though Croft had seen most of the material pertinent to a study of Elyot, he had neither the "critical perception" nor the "historical curiosity" required of the scholar who would produce a more sensitive study. Such a scholar must look chiefly, as Lehmborg has, to the published works (the manuscript material is scant and generally unrevealing), not

omitting attention to dedicatory prefaces and other matters not strictly considered a part of the text, and he must be constantly alert to the fact that since Elyot could not, with impunity, state his views of public affairs "openly and unambiguously," he was forced to air them covertly and ambiguously "from the lips of characters borrowed from antiquity." From his use of ancient materials and literary forms, therefore, is to be deduced not merely Elyot's love of the classics, but also his disguised criticisms of public affairs, such as Henry VIII's divorce and the policies of royal councilors. Lehmborg's reading of Elyot's works, then, is with an eye always open to the "hidden meanings" (Lehmborg's phrase) behind them. For instance, he sees in the discussion of Zenobia in Elyot's *Defence of Good Women* "covert praises of Catherine of Aragon" and hence covert criticism of Henry VIII's divorce. Part of such an interpretation depends on the fact that Elyot locates Zenobia's home in "Surry" rather than in "Syrie," his normal spelling for Syria. But though this may appear to be somewhat slight proof, the case does not rest upon this evidence alone; and in view of Elyot's known sympathy for Catherine, this reading of the praises of Zenobia is convincing. Equally convincing is the reading of other works, such as *Pasquil the Playne*, in which through Platonic (or Lucianic?) dialogue his sometimes faintly disguised comments on court affairs are made.

For the work of his other modern predecessor in Elyot's studies, D. T. Starnes, who has made a careful and thorough study of Elyot as lexicographer, Lehmborg has a good deal more respect. Though he approaches Elyot's *Dictionary* and the *Bibliotheca Eliotae* from a different point of view than that of Starnes, he is obviously indebted to the earlier study, especially in respect to the lexicographer's sources and his influence. It is, perhaps, somewhat naive to take Gouldman's evaluation of this work at face value, made as it was in 1664 when the work of anti-barbarists such as DuFresne and Borrichius was scarcely known. But, in general, the attention given to this aspect of Elyot's work is distinguished by its interest and soundness.

In other respects, too, Lehmborg has produced a useful study. His treatment of the life and public service is unlabored and clear. And his examination of the major works, *The Boke named the Governour* and the *Castel of Helth*, is thorough and illuminating. He is, happily, aware of Elyot's indebtedness to Renaissance Latinists: to Erasmus and Pontano for political theory (and to a lesser extent to Patrizi); to Pontano and Patrizi, again, for his discussion of the vices and virtues; to Politian for grammar; and, perhaps, to Beroaldo for a translation of Boccaccio into Latin. He makes a fair and dispassionate appraisal of Elyot's place among English Humanists, of his contribution to the formation of English prose, of his services to his king, and of his attitude toward the English Reformation. Students of the period and of Elyot are fortunate in having this brief and very competent work at their disposal.

PWB

(N28) *SOCIETY AND HISTORY IN THE RENAISSANCE*. Washington, D.C.: The Folger Shakespeare Library, 1960. 65 p. This handsomely printed volume contains the papers read by scholars attending a conference held at the Folger Library on April 23 and 24, 1960; represented as Sir Ronald Syme, Garrett Mattingly, Craig R. Thompson, Myron P. Gilmore, Wallace T. MacCaffrey, George B. Parks, and John L. Lievsay. Printed with the papers are commentaries on them by William Haller, Josephine W. Bennett, Virgil B. Heltzel, Louis L. Martz, and others. Papers of particular interest to Neo-Latinists are here abstracted. (1) "Roman Historians and Renaissance Politics," by Sir Ronald Syme. In an examination of an estimation made of Roman historians by Renaissance political theorists—in particular, Machiavelli—and a Renaissance dramatist who wrote on ancient politics—Ben Jonson—the author has occasion to comment on such Humanist historians as Rucellai, Justus Lipsius, and Camden. (2) "History Writing in Latin: Introductory Remarks at the Confer-

ence," by Sir Ronald Syme. Sir Ronald welcomes a re-evaluation of Humanist historians—Bruni, Pontano, Rucellai—especially as made by Ullman and Baron and makes his own brief contribution to a re-estimation. (3) "Erasmian Humanism," by Craig R. Thompson. Professor Thompson comments on the two chief elements in Erasmian humanism, "bonae litterae" and "pietas Christiana." In the course of doing so he makes a remarkable survey of Erasmus scholarship and suggests those areas where work is still to be done. In lieu of a new edition of Erasmus' *Opera Omnia*, which Thompson hopes may come soon, we need to produce carefully edited texts of individual works, and then translations, and then studies, particularly of certain works on rhetoric and certain devotional and theological works. In addition to these three papers, the commentaries of Professor Bennett and Professor Heltzel are of special interest to Neo-Latinists. Professor Bennett calls attention to the kind of work being done by Kristeller and his associates in the *Catalogus Translationum et Commentariorum* (see N23) and by Kristeller alone in *Iter Italicum* and urges the editing and translation of Renaissance Latin texts. Professor Heltzel speaks for the greater encouragement of Neo-Latin studies, the more systematic gathering by research libraries of Neo-Latin books, and the compiling of checklists and bibliographies.

PWB

(N29) *MANUSCRIPTA*. In the first issue of Vol. V (Feb., 1961) appear four articles of interest to Neo-Latin scholars. (1) "The Nova Musica of Johannes Ciconia," by Ernst C. Krohn (pp. 3-16) deals with an unpublished MS. (Cod. Vat. lat. 5320) of the treatise *Nova Musica* by Ciconia (1335-1411), the great Flemish musician whose work as a composer bridges that of Guillaume de Machaut (14th C.) and Guillaume Dufay (15th C.), founder of the important Burgundian school of composition. The text of the Vatican MS., better arranged than that in the other complete version (Florence, Bibl. Riccardiana 734), proves to be of substantial authority. Krohn provides a collation of the Florentine and Vatican MSS. (2) "Cristobal Cabrera on the Missionary Methods of Vasco de Quiroga," by Ernst J. Burrus (pp. 17-27) is a sequel to the same author's checklist of Cabrera's writings (*Manuscripta*, July 60; *NLN* 7, N75). Cod. Vat. lat. 5026, contains a treatise by Cabrera on how to effect the conversion of unbelievers, with commentary on the exemplary methods of Quiroga, first bishop of Mexico. The treatise is briefly epitomized in the article. (3) "Some Political Theory Tracts in the Vatican Barberini Collection," by L. J. Daly (pp. 28-34) begins a listing of tracts on politics from the first 2100 codices of the vast collection. Beginning with a Latin translation of Isocrates' *Ad Nicoclem*, it includes such noteworthy works as St. Albertus Magnus' *Politics*, Cardinal Bellarmine's defense of the Church of Rome against King James I, Andrew Duval's and Domenic de Domenico's treatises on the powers of the papacy. (4) P. O. Kristeller reviews in detail (pp. 35-40) B. L. Ullman's *The Origin and Development of Humanistic Script* (Rome, 1960). [See also item N32 below].

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(N30) "MAJOR VOLUMES AND SELECTED PERIODICAL LITERATURE IN LUTHER STUDIES, 1956-1959," by John Dillenberger. *Church History*, XXX (1961), 61-87.—Items of interest are Ida W. Blayney's *The Age of Luther. The Spirit of Renaissance—Humanism and the Reformation* (New York, 1957), which includes a survey of the Renaissance in the first third of the book; and Heinrich Bornkamm's "Faith and Reason in the Thought of Erasmus and Luther," in *Religion and Culture: Essays in Honor of Paul Tillich*, ed. Walter Leibrecht (New York, 1959).

RJL

(N31) 'A LIBRARY FOR YOUNGER SCHOLLERS' Compiled by an English Scholar-Priest About 1655, ed. Alma Dejordy and Harris Francis Fletcher. Urbana: University of Illinois Press, 1961. xii-149 pp. This is a work of great value to students of 17th C. English intellectual history. It is the first complete pub-

lication of the lists of books recommended for "younger Schollers" found in St. John's College, Cambridge, Ms. K 38, pp. 163-228, and signed "R. B." (perhaps a scribe's initials, since the Ms. is a copy, not the compiler's holograph). The editors present evidence that the compiler, obviously an Anglican clergyman, may have been Thomas Barlow, Bishop of Lincoln (1607-1691). They reproduce the text of his Ms. (pp. 1-70) and provide a helpful Bibliographical Index in which items, wherever possible, are identified, and editions and locations of copies given. This rather strenuous body of suggested reading and expensive "minimum" library for the "poorer sort" of "younger Schollers" was well known and frequently referred to in the 17th C. Naturally the list is replete with works by Neo-Latin writers. Not a single modern writer is recommended among Latin poets, but in almost every other branch of *litterae humaniores* the moderns are well represented. Many epistolists, from Bembo to Grotius, are included, as are several prominent "Grammarians, and Criticks, those Authors which explain antient workes, & things" (p. 11), for the compiler was well aware of the importance of exact philological knowledge. Among those recommended are Janus Gruter, Petrus Victorius, Vossius, and Lipsius. Of especial interest are the lists of lexicographical aids and collections of adages and proverbs. The essential dictionaries are to "bee consulted for the Explication of the more hard, & unusuall Latine wordes, whether genuine, obsolete, or barbarous" (p. 14). But only two glossaries of really barbarous Latin are included (Spelman and G. Vossius), for the author protests that he "can spare noe more Paper, or Paines, to give you a Catalogue of them" (p. 15).

The "younger Scholler," as the editors note, means the young Anglican priest seeking to acquire the learning necessary to carry out his role as minister of the word of God. Since the compiler felt Socinianism to be the major doctrinal threat of the time, he devotes the latter part of the lists to Socinian errors and sources of matter to confute them. Like several other 17th C. Anglicans, he is eclectic and surprisingly unprejudiced in recommending authors and expresses himself concerning their merits in original and sometimes piquant language. Though he finds Aristotle's *Metaphysics*, for instance, "the most impertinent Booke (sit venia) in all his works; indeed, a rapsodie of Logically scraps," he recommends the Jesuit Francisco Suarez (*Metaphysicae disputationes*, Mainz, 1600) as "incomparably the fullest, & acutest Author that ever writt of that subject . . ." (p. 4). As the editors take care to point out, the lists are valuable for a number of reasons. From them "much can be learned . . . of how University men were then trained to handle any and all questions of theological matters that might arise under any and all circumstances." They contain a complete outline and "working bibliography" of the anti-trinitarian controversy stirred up by Socino. Covering nearly every topic of scholarly interest, they tell much "about the books men used and esteemed in academic and scholarly circles" in England. Most important of all, to the intellectual historian, bibliographer, and literary scholar, such lists are helpful tools for research: "Since most such books were not only printed abroad but were in Latin, even if, as was sometimes the case, they were written by an Englishman, they lie outside the limits and controls of *STC* and similar bibliographical aides, and are therefore often difficult to identify" (pp. vii-viii).

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(N32) *STUDIES IN THE RENAISSANCE* (1961).—The eighth annual volume of *SREN* contains several articles dealing with Neo-Latin materials. (1) "Some Renaissance Versions of the Pythagorean Tetrad," by S. K. Heninger, Jr., pp. 7-35, describes and illustrates the essentiality of the number four in the Pythagorean thinking that was assimilated into the main current of Renaissance thought. In addition to numerous examples and pictorial illustrations of the use of the tetrad, there is a brief appendix of "First Editions of Major Pythagorean Publications to 1700." (2) "Petrarch's *Accidia*," by Siegfried Wenzel, pp. 36-48,

is a discussion of the special meaning given this term in the *Secretum Meum* (cf. Wenzel's unpub. Ohio State dissertation "Acedia and Related Terms in Medieval Thought, with Special Emphasis on Middle English Literature," *DA*, XXI [1960], 1197-1198). Wenzel points out that Petrarch's use of the term is not, as some scholars have concluded, the first expression of a fashionable Renaissance "melancholia." He employs it, on the contrary, in a way that maintains the affinity of his malady with the traditional deadly sin of spiritual sloth while at the same time secularizing it into humanistic grief at the instability of the *humana conditio*. (3) "The Humanist as Scholar and Politian's Conception of the *Grammaticus*," by Aldo Scaglione, pp. 49-70, seeks to show that "the true root of Politian's hostility to the principle of imitation, Ciceronian or other, as well as his rejection of the canons of static models 'lies in his conception of the function of the *Grammaticus* as discoverer, through historical research, of the distinct values and viewpoints of different ages." Politian's *grammaticus* is not the mere teacher of the rudiments of languages to boys; he is the scholar who studies and comments on texts from all branches of knowledge. His encyclopedism consists not in reducing all knowledge to codified "beliefs and information." The true hero of the early Renaissance, he is rather the searcher after a method that will clearly and accurately pin down the original meaning of a text so that it will "be made intelligible with absolute, scientific certainty, as an empirical unitary fact endowed with a relative, well-delimited value." (4) "Humanistic Jurisprudence," by Guido Kisch, pp. 71-87, responds to recent doubts concerning the positive effects of the encounter between humanism and the law in the Renaissance. Kisch sets out to discover whether humanism influenced the reception of Roman law in any substantial fashion and how humanistic jurisprudence affected "the growth of the law, for its doctrines, for its instruction and its study, as well as for its practical application." Among the very positive contributions of humanistic jurisprudence noted in the article are those it made to the doctrines of equity, of sovereignty, of monetary value, and to the philosophy of law itself. (5) "Erasmus and France: the Propaganda for Peace," by James Hutton, illustrates the influence of the *Querela Pacis* and the *Dulce bellum inexpertus* on French discussions of peace and war after their author's death. Hutton discusses five works published between 1523-1570—by Josse Clichtove, Claude Colet, Guillaume Aubert, Charles Sevin, and an anonymous author—that are either unacknowledged adaptations or, at least in part, translations of Erasmus' works. (6) "The 'Liberey' of Duke Ernst of Bavaria," by Felix F. Strauss, pp. 128-143, presents the available evidence on the extent and importance of the books and manuscripts of Duke Ernst (1500-1560), uncle of Duke Albert V, whose famous collection formed the nucleus of the great Bavarian State Library. Along with the books of the Semitic scholar Johann Albrecht Widmanstetter and those of Johann Jacob Fugger, Albert acquired, while amassing his magnificent collection, those of his uncle, which were insufficiently inventoried and, by the standards of Renaissance connoisseurs, ill kept and bound. Strauss can only conjecture, because of the poverty of the cataloguing, that Duke Ernst's library included some 2,500 books and manuscripts of widely varying interests, and that in spite of their present anonymity, they probably still form a substantial portion of the early acquisitions among the treasures of the Staatsbibliothek. (7) "Ramist Method and the Commercial Mind," by Walter J. Ong, pp. 155-172, is a penetrating and delightful exploration of the popularity of Ramistic writings, never profoundly influential in university circles, among 16th and 17th C. schoolmasters and members of the commercial classes, especially upon the publishing trade. By reducing "the mysterious realm of knowledge . . . to something one could manage, almost palpably handle" and by schematizing knowledge into something "much like account keeping," Ramistic method appealed to a portion of society pleased to "discover" that "the arts and sciences could be viewed as a

mass of 'wares.'" Fr. Ong concludes this sprightly and informative article with a sobering thought for 20th C. humanists: "Method" is an early step in the procedures which encode knowledge in a neutral, leveling format, reducing it to bits of information such as those which will eventually make their way into electronic computers. From this point of view, Ramus' influence is felt not in terms of experimentation but in terms of calculators and business machines." LVR

(N33) *ARCHIVES INTERNATIONALES D'HISTOIRE DES SCIENCES*, XXX (Jan-June 60) contains seven *Études Newtoniennes*, all of which draw or comment upon the Latin *Opera* of the great scientist. They include Alexander Koyré, "Les *Regulae philosophandi*," pp. 3-14 and "Les *Queries de l'Optique*," pp. 15-29; Vasco Ronchi, "I dubbii di Isacco Newton circa la universalità della legge dell'attrazione," pp. 31-7; Rupert Hall "Newton's First Book (I)," pp. 41-54 and "Newton's First Book (II)," pp. 55-61; J. W. Herivel, "Halley's First Visit to Newton," pp. 63-65, "On the Date of Composition of the First Version of Newton's *Tract de Motu*," pp. 67-70, and "Suggested identification of the missing original of a celebrated communication of Newton's to the Royal Society," pp. 71-78. Of related interest is Jiri Marek, "Joannes Marcus Marci als erster Beobachter Farben dünner Schichten," pp. 79-85, a study of Marci's *Thaumantias liber de arcu coelesti deque colorum apparentium natura, ortu et causis* (Prague, 1648), a little known pioneer treatise in the science of optics. LVR

(N34) "LITTERAE GOTHICAE: NOTE PER LA STORIA DELLA GRAFICA UMANISTICA," by Emanuele Casamassima, *La Bibliofilia*, LXII (1960) 109-143. Of interest to the historian of the development of humanistic attitudes toward the art and learning of the Middle Ages, as well as to the Neo-Latin lexicographer, are these extensive notes on the origins and changes of meaning of the term "litterae Gothicae." Originally coined in the 15th C., the term was used interchangeably with "litterae Longobardae" to designate a script in ancient codices that was to the practitioners of the new and more easily legible humanist hand strange, unclear, complicated. By extension, the term "litterae Gothicae" soon came to mean "barbarous" in much the same sense as it did when Renaissance architects and artists used it disparagingly in commenting on the works of their predecessors; ultimately it came to be applied to almost any kind of script differing from the "truly antique" system of writing devised by the humanists. LVR

(N35) "PRE-VESALIAN ANATOMY IN THE LIGHT OF MODERN RESEARCH," by Gernot Rath, *Bulletin of the History of Medicine*, XXX (1961), 142-148. Rath examines *De humani corporis fabrica* in the light of the relatively widespread anatomical research of the first half of the 16th century and shows that Vesalius' *Fabrica* owes a good deal to the work of his predecessors and contemporaries, especially J. Berengario da Carpi, C. Stephanus (Estienne), and I. B. Canano. RJL

(N36) *YALE EDITION OF THE WORKS OF ST. THOMAS MORE*. The third annual Newsletter (June 1, 1961), by R. S. Sylvester, announces satisfactory progress in the preparation of volumes in the series. R. W. Gibson's *Preliminary Bibliography* (with J. Max Patrick's additions to the *Utopiana*) should be out before this issue of NLN reaches print. Additional bibliographical tools planned by the editors include abstracts of all-important periodical articles on More and his circle; a card index of More's scriptural quotations and allusions; an index of references to More in contemporary official documents; an index of persons and places mentioned in his writings. The first item in the popular series, *Selected Letters*, ed. Elizabeth F. Rogers, is also due from the press in the autumn of 1961. Publication in the near future is expected of two items in the Scholarly Series: the *Apology*, ed. J. B. Trapp, and *Debellation of Salem and Bizance*, ed. R. J.

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Schoeck (Vol. IX), and the *Utopia*, ed. J. H. Hexter and Rev. E. Surtz, S.J. (Vol. IV). The English and Latin Poems (Vol. I), though Professors Bradner, Lynch, and Oliver have completed their work on the Latin verse, will not appear until the new introduction and Professor Sylvester's task on the English verse are finished. A new plan for the Scholarly Series expands it from the originally contemplated 12 to 14 volumes; Vol. XIV will include a general index. Editors of individual volumes continue to arrive at New Haven to carry on this most significant publishing enterprise.

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(N37) "THE LOGIC OF IACOPO ZABARELLA (1533-1589)," by William F. Edwards (Columbia), *DA*, XXI (1961), 2745-6. Count Iacopo Zabarella, an Aristotelian and professor at Padua, composed several treatises and commentaries on Aristotle's works. Of these, his collected *Opera Logica* (Venice, 1578) is best known, largely "because of the strikingly modern theory of scientific method it presents," especially in the tract entitled *De Methodis*. The *De Methodis*, when placed with three other works contained in the *Opera Logica* (*De Natura Logicae*, *De Regressu*, *De Medio Demonstrationis*) presents an essentially Galilean, if unmathematical, conception of scientific method. Zabarella's thought was particularly influential in 17th C. Germany.

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(N38) "THOMAS WATSON AND ABRAHAM FRAUNCE," by Walter F. Staton, Jr., and Harry Morris, *PMLA*, LXXVI (1961), 150-153. Staton objects to several speculations made by Morris in an article entitled "Richard Barnfield, 'Amyntas,' and the Sidney Circle," *PMLA*, LXXIV (1959). Morris conjectures from the possibility that Barnfield's allusion to an "Amyntas" refers to Fraunce, English translator of Watson's Latin poem of the same name (1585), that Barnfield may have been a member of the Penshurst literary group. Staton advances evidence against what he considers Morris's attempt to "draw Watson and Fraunce together" more closely than the known facts will warrant; in his own defense, Morris cannot see that Staton's objections "preclude any of the theories which I have put forward."

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(N39) "HERMÉTISME ET CABALE EN FRANCE DE LEFÈVRE D'ÉTAPLES À BOSSUET," by Jean Dagens, *Revue de Littérature Comparée*, XXXV (1961), 5-16. Hermetism came to France through Italian sources edited by Jacques Lefèvre d'Étaples, who in 1494 published with commentary Marsilio Fi-

cino's Latin version of the hermetic *Pimander* and reissued the same work in 1505, along with the Latin translation of the *Asclepius* and *Crater Hermetis* by Lazarelli. By the end of the 16th C., religious hermetism was at its peak in France, with Francois de Foix de Candale's thorough commentary on the *Pimander* prolonging the tradition; apologists among the Catholics and Protestants such as Duplessis-Mornay alike show its influence. Also manifest before the turn of the century was interest in the relationship of hermetism with Pythagorean numerology (an interest most familiar in the writings of the astronomer Kepler). The effect of the hermetic-cabalist-Pythagorean literature, made available by such prominent Italian scholars as Ficino and Pico, is still evident, though it is due there to other sources as well, in the writings of Bossuet in the latter half of the 17th C. LVR

(N40) "THE LOST TRANSLATION MADE BY AMBROSIO TRAVERSARIUS OF THE ORATIONS OF GREGORY NAZIANZENE," by Sister Agnes Clare Way, RN, XIV (1961), 91-96. Although Ambrosius' Latin version of Gregorius Presbyter's *Vita Gregorii Nazianzeni* (1431) has survived in eight MSS., his translation of Gregory's three orations *De Pace* and another *De Obitu Patris* (1435-36) have not been found. The author, however, brings forward very strong evidence that Latin versions of two of Gregory's orations on peace (preserved in Codex Vat. Lat. 555, Vat. Ms. Regin. Lat. 1612, and Codex AD IX 12 of the Bibliotheca Nazionale Braiddense, Milan) are extant copies of Ambrosius' translations.

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(N41) *MEMOIRS OF A RENAISSANCE POPE THE COMMENTARIES OF PIUS II: An Abridgement*, trans. Florence A. Gragg and ed. Leona C. Gabel. New York: G. P. Putnam's Sons, 1959. 381 pp. \$6.00. This somewhat late notice is meant to call attention to a popular edition of one of the most entertaining and illuminating autobiographical works of the Renaissance. Written in the third person, probably in imitation of Julius Caesar's example, it was for that reason long thought to be by another hand. The author, christened Enea Silvio Piccolomini (1405-1464), was born into a politically impotent noble family of Siena; pursued the usual humanistic studies of the classics and later the civil law; became secretary, in the usual manner, of eminent churchmen and heads of secular states; proved to be, if a vain, a highly skilled orator whose rhetorical powers led to a brilliant diplomatic career in the service of the Emperor Frederick III; was raised in turn to the episcopacy, the cardinalate, and in 1458 the papacy. Yet if in part his career was typical, the *Commentaries* reveal Pius as no humanist of the common breed. In thirteen books, the last twelve devoted to the six years of his pontificate, he delineates his own fascinating character and records its effect on the history of his times, especially in the four major areas of his political conflicts—in Italy, in the Empire, with Louis XI of France, and with the Turk. Pius shows himself to have possessed an excess, even for the Renaissance, of the desire for worldly fame; to have been, as a result of his extensive travels, a debunker rather than a spinner of marvelous tales, a skeptic about miracles even where, as in his sympathetic account of Joan of Arc, he deeply admires the sanctity or heroism of the person to whom they are attributed. Among other things, he could be a superb narrative artist, as when he dramatizes his own election to the papacy after it was nearly blocked in the consistory by what he derides as Cardinal Guillaume d'Estouteville's "conspiracy of the privies."

In the translation of Professor Gragg and the judicious abridgement by her colleague Professor Gabel, the *Commentaries* are a delight to read. The popular edition was made from Professor Gragg's complete version (Smith College Studies in History, XXII, XXV, XXX, XXXV, XLIII), which is based on the original and partly holograph Ms. in Vatican Codex Reginensis 1995. The abridgement concentrates on Pius' first-hand experiences and omits such matter as orations, theological debates, and passages of general historical background. What is left is God's plenty for the reader.

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